Encountering the unhomely in the post-imperial British novel

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by

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Introduction

In this thesis, I aim to investigate the nature of 'home' in the 'post-imperial British novel', which deals with the loss of the empire but its uncanny presence 'at home'. I will expand and diversify different ways of thinking about home and belonging by looking at what cancels or nullifies the existence of 'home'. I intend to analyse how the post-imperial British novel unsettles readers by bringing into focus how the moment of recognising who we are and the place we identify with becomes problematic and disturbed. This thesis will demonstrate the ways in which the post-imperial British narrative renders Britain an 'uninhabitable' site, defying a convivial co-existence between different histories and cultures.

From the outset, I would like to pose a question: Is it possible to theorise the boundaries between home and homelessness, or between belonging and alienation, without glorifying or essentialising home as the point of origin? In *The Poetics of Space* (1958), Gaston Bachelard voices almost everyone's ultimate desire for the future, namely that of possessing a 'dream house', which is always better, more promising, and more liberating than the current one. He says:

> Sometimes the house of the future is better built, lighter and larger than all the houses of the past, so that the image of *the dream house* is opposed to that of the childhood home [...] This dream house may be merely a dream of ownership, the embodiment of everything that is considered convenient, comfortable, healthy, sound, desirable, by other people [...] Maybe it is a good thing for us to keep a few dreams of a house that we shall live in later, always later, so much later, in fact, that we shall not have time to achieve it. For a house that was final, one that stood in symmetrical relation to the house we were born in, would lead to thoughts – serious, sad thoughts – and not to dreams. It is better to live in a state of impermanence than in one of finality. (italics in original)[1]

What matters most, this passage seems to suggest, is that, even if this dream is never realised, we need to redefine 'home' so that our dream house never disappears. The question is: how can we even *define* 'home', let alone re-define it? 'Home' cannot exist in isolation; usually we begin to imagine it by thinking about a place, homeland, country or nation. Family ties and

[1] Gaston Bachelard, *The Poetics of Space*, trans. by Maria Jolas (Boston, Mass: Beacon Press, 1994), p. 61.

childhood memories may enter this picture as well. The moment we think about our dream home, the question of 'locating' it presents itself. Imagining home cannot be possible without considering its connection with the world and its political, social, cultural and historical dimensions; and since these elements play an integral role in shaping home, it takes on different forms. If one's dream home is going to be in a different nation, then one needs to consider other factors too; politics, immigration law, cultural differences and many other obstacles that one might face even after one has managed to reach this new place.

This study develops a definition of home in an 'unconventional' way, by starting the search from the 'place' that negates home, from the unhomely. But, how can we comprehend the absence of home or the denial of an easy 'co-habitation' in post-imperial British literature? Where can we locate the unhomely? My focus will be on the sites where the unhomely crosses other spaces – political, cultural, national and historical – and I will analyse how we constantly have to redefine home in order to accommodate what cannot be 'housed'. One of the sites where the unhomely operates, where we can locate an uneasy 'co-existence' with other cultures as well as structural inequalities in British society today, is the 'nation space'. This may suggest that we need to narrow our perspective, trimming our discussions of home/world down to those of home/nation, and in the context of this thesis, home/Britain. If the definition of home expands, in both a geographical and conceptual sense, to co-exist, if not necessarily converge, with that of nation, then we may say that we would feel at home anywhere in the nation. If, for a moment, nation and home are considered coterminous, if we consider them as having the same boundaries or reach in their evocation of time, space or meaning, can we then argue that the home shares national territorial boundaries? Can it be suggested that having a national identity creates a sense of belonging in a similar way that the home does? David Miller argues that 'a national identity helps to locate us in the world; it must tell us who we are, where we

have come from, what we have done'.[2] In other words, a nation must have the capacity to 'hold within' a plurality of cultures, ethnicities and religions, but at the same time it should accommodate varied individual experiences and histories. The nation's shared historical, social and political present *potentially* consists in/of its members' past histories.

What if the nation's insistence on sharing a common identity does not offer an all-embracing definition of home? If home's boundaries are not physically or metaphorically coterminous with those of the nation, then other perspectives should be taken to make this elusive entity clearer, but without making the nation disappear. It is in light of this view that the present thesis aims to 'define' home in the context of Britain, by engaging with post-imperial British writing and its positioning within British society. In particular, this thesis explores the unhomely, not only in terms of nation and national belonging, but also in relation to other cultural spaces and forms of subject formation, including gender and race. With regard to Britain's current political crisis, Brexit, strict immigration laws, experiences of refugees in British society, and fragmentation of British politics, one might ask what holds the image of this nation together. The nation's leap into another significant historical moment forces us to look back and consider Britain's longer journey throughout centuries leading up to this moment. Brexit can be taken as a point at which Britain begins to reflect on its national current identity, and consider its future outside of the European Union. In order to get a clear sense of the dynamics of this historical and political change, we need to ask how this shift evokes a more distant past and a longer journey for Britain, particularly since the Second World War.

The beginning of decolonisation is inextricably linked to the formation of the European Union and the emergence of the non-allied states. Britain, neither defeated nor occupied, but economically drained in the aftermath of WW2, finally entered the EU in 1973.[3] Concurrent

[2] David Miller, *On Nationality* (Oxford, New York: Clarendon Press, 1995), p. 175.
[3] John Pinder and Simon McDougall Usherwood, *The European Union: A Very Short Introduction*, 2nd edn (Oxford: Oxford University Press, 2007), p. 9.

with these redrawing of Europe's political map, decolonisation unfolded in multiple periods since the War. In the case of the British Empire, we can refer to three essentially distinct periods: the independence of American colonies at the turn of the twentieth century, the political autonomy of 'dominions' such as Canada, Australia and New Zealand, and finally the independence of former colonies of South Asia, the Caribbean and Africa after the Second World War.[4] If we can argue that the European order, which was brought into existence following the War, was a catalyst for liberation movements and other forms of decolonisation and resistance, then Britain leaving the European Union bookends the postcolonial, post-war timeframe that this thesis intends to examine. What I attempt to capture is this postcolonial moment stretching from the Second World War to Brexit, showing the ongoing legacy of the British Empire in a postcolonial world; this legacy continues to unsettle us and cause us to pause before embarking on a new path, since the independence of former colonies and Britain's integration into European Community do not seem to resolve the tension between England's imperial past and post-imperial present. I do not intend to suggest that Brexit marks a clear division with the imperial past or postcolonial times. I aim to reveal the estrangement of the Britain which, all along, anticipated this 'future' split over Europe; in other words, this division can be interpreted as another sign of uneasy 'co-existence' between different cultures. As Stuart Hall puts it, 'We suffer increasingly from a process of historical amnesia in which we think that just because we are thinking about an idea, it has only just started.'[5] The aim of this thesis, however, is not to explain Brexit or to understand the roots of political decisions that paved the way to the current England/Europe division. Nor do I attempt to unfold the implications of leaving the European Union. The focus of this study captures a bigger picture of British history,

[4] John McLeod, *Beginning Postcolonialism* (Manchester, New York: Manchester University Press, 2000), pp. 8–10.
[5]Stuart Hall, 'The Local and the Global: Globalization and Ethnicity', in *Dangerous Liaisons: Gender, Nation, and Postcolonial Perspectives*, ed. by Anne McClintock, Aamir Mufti, and Ella Shohat (Minneapolis: University of Minnesota Press, 1997), pp. 173–87 (p. 173).

in which the presence of an unresolved imperial past, migration, and the refugee crisis are coupled with the UK's relationship with Europe, the country's internal make-up, and changing policies towards its ex-colonies. What I do want to suggest is that the Brexit question is located within a much longer history.

In *Maps of Englishness* (1996), Gikandi notes that 'we cannot speak of an English identity outside the history of empire and the culture of colonialism'.[6] As discussed, one of the sites where the unhomely operates is national belonging. Britain's self-image as a nation is constantly complicated by a lack of coherent national identity. In *On Nationality* (1995), David Miller juxtaposes today's British national identity with the past, referring to the impracticality of the 'old' British identity, which has been formed over centuries, in our modern world.[7] Comparing the two, he says that we have a 'strong belief in the country's distinctness, together with a great deal of confusion about what that distinct identity consists in'.[8] Miller rightly believes that, in order for us to understand this distinctness, we have to put this identity into its historical context, viewing it against the background of Britain's imperial and colonial times. However distinct this identity is, it cannot be treated without the past from which its 'distinctness' or 'newness' emerges. Conversely, one might enquire to what extent we can claim that this newness is 'new'. How recent is that new? Does Britain's present-day self-definition have to constantly renew its newness? We could continue to question this distinctness, but the past never disappears from this 'new' image. The problems of belonging and nationality have not only persisted but also become more condensed since national divisions tend to augment geographical, cultural and political segmentation. In 'The Local and the Global: Globalization and Ethnicity' (1991), Stuart Hall argues that the decline of a firm British identity is the result of a globalization process and that this identity has been diluted by

[6] Simon Gikandi, *Maps of Englishness: Writing Identity in the Culture of Colonialism* (New York: Columbia University Press, 1996), p. 213.
[7] Miller, p. 166.
[8] Miller, p. 166.

ethnic plurality. He observes, 'the important point here is that when nation-states begin to decline in the era of globalization, they regress to a very defensive and highly dangerous form of national identity that is driven by a very aggressive form of racism.'[9] The weakening of the nation or nation-state in the era of globalization, in Hall's view, makes the nation become either global or local, leading to an internal unevenness; 'multinational but decentred'.[10] He argues that local ethnicities can become regressive by turning to fundamentalism or other ideologies which serve to exclude. However, one might argue that definitions of home, nation and belonging are bound to change, since the world we live in is changing; old perspectives give way to new ones, even though they are not necessarily better or more valuable. If we consider the history of Britain since the Second World War, we can better understand British politics and the sense of slippery Britishness it invokes. What seems to hold the image of the country together, one might argue, is a persistent use of ethnic, religious or political 'solidarity' or other forms of sameness. Redrawing the political map of the nation entails focusing on what can be held in common, but what about differences between, for instance, two forms of sameness? How can we hold both in the same national space?

If British nationality should be formed within the void created by the loss of the empire, then its crisis, one might argue, is more intense and discernible within the white population, and in the increasing divide between Britishness and Englishness.[11] MacPhee and Poddar righty argue that uneasy relations that inhabitants of Wales, Scotland and Northern Ireland have with the term English reflects internal and external discrepancies between British and English. As the dominant identity, Englishness has subordinated other forms of national identity. As Milton Sarkar puts it, 'Later the Scots and the Welsh began to cling to their own ethnic identities as

[9] Hall, 'The Local and the Global', pp. 173–87 (p. 178).
[10] Hall, 'The Local and the Global', pp. 173–87 (p. 180).
[11] Graham MacPhee and Prem Poddar, 'Introduction: Nationalism Beyond the Nation-State', in *Empire and After: Englishness in Postcolonial Perspective*, ed. by Graham MacPhee and Prem Poddar (New York; Oxford: Berghahn Books, 2007), pp. 1-21.

they started realising that Britain and the British Empire were more English in nature than anything else'.[12] Discussing the question of nationality and distinctions between Englishness and Britishness, Byrne observes that 'the ways in which individuals *evade* identifying with the nation, in different times and spaces, may be much more significant than the embracing of national identity and nationhood' (italics in original).[13] While Byrne refers to this 'evasion' as a way of understanding the relationship between Englishness and British national identity, I intend to employ the individuals' lack of an easy identification with regard to home and belonging after the decline of the British Empire. In other words, this disidentification, or partial identification with the nation should be understood in relation to Britain's tight pull on its members' imagination of the self and their different ways of being British/English. Either individual's evasion from a national identity, or the nation's prioritising of the majority at the cost of blocking out minorities, creates an uninhabitable, unhomely space that the post-imperial novel, as conceptualised in this thesis, looks at. I mainly investigate areas of tension and anxiety that inform British national identity shaped as a response to the absence of the British Empire. It is not the focus of this study to explore the dissolution of Britishness into other national identities. The analysis of the slippage between British and English, a detailed breakdown of Britishness as a more inclusive identity, and the quest of other regions such as Scotland and Wales for a more independent form of identifications, falls outside the scope of this thesis. However, although I do not intend to explore the slippage between English and British, the discussions of home and belonging perceived in the post-imperial British novel have strong implications for a more nuanced study of the British national identity make-up.

[12] MacPhee and Poddar, 'Introduction', p. 2.
[13] Bridget Byrne, 'Crisis of Identity? Englishness, Britishness, and Whiteness', in *Empire and After: Englishness in Postcolonial Perspective*, ed. by Graham MacPhee and Prem Poddar (New York; Oxford: Berghahn Books, 2007), pp. 139-157, p. 143.

If national belonging draws too tight or too loose a line around the nation, then can we develop a different means to find home? Perhaps an elusive definition is more liberating, before the claims of nationality and belonging dominate politics, before the boundaries of the home are drawn, including some and excluding others. This thesis aims to 'reverse' its search for home and start from the point of un-belonging and unsettledness, from the outsider's view, from the space where cultural values and beliefs clash. Perhaps by looking at the conflicts, divisions, inequalities and imbalances that 'un-nation' and 'un-home' us we can better mobilise a definition of 'home'. We may then begin to explore the relationship between British national identity and home by looking at what *cannot* take part in the constitution of this identity, even though this Britishness can be elusive or slippery. I intend to examine this relationship against the background of Britain's history, which echoes a past that has never been resolved or left its pastness. I intend to establish an approach to home which centres on the unsettling past, adopting a retrospective mood in which the colonial and imperial dimensions of Britain are evoked. In Paul Gilroy's view, the dream of a multicultural future cannot be realised unless we confront the nightmare of past imperial brutality. He encourages a model that refuses to sacrifice the examination of perturbing, but linked, histories; a model which refuses to disguise colonial history in order to prioritise national solidarity.[14] The 'multicultural future' once again evokes Bachelard's 'future dream house', with which this Introduction began.

Yet, how can we conceptualise the post-imperial space in the metropolis and its relation to the notion of home? If the resulting analysis is to have any merit or value in the light of the three selected novels concerned with the uncanny presence of the empire in contemporary Britain, it is essential to establish a working definition of the post-imperial novel and the theoretical framework, which I call postcolonial unhomely. Making home the focus of this

[14] Paul Gilroy, *After Empire: Melancholia or Convivial Culture?: Multiculture or Postcolonial Melancholia* (Abingdon: Routledge, 2004).

study allows me to synthesise postcolonial theory and a range of philosophical and critical discourses of the *unheimlich* ('uncanny' or unhomely'), which Freud's 1919 essay, entitled 'Das Unheimliche' ('The Uncanny'), has generated. Following a line of etymological enquiry, Freud defines *unheimlich* as something intimate and homelike, but repressed, which upon its return suddenly becomes strange and unfamiliar. He says, 'the term "uncanny" (*unheimlich*) applies to everything that was intended to remain secret, hidden away, and has come into the open.'[15] The etymology of the German term links the word to *heim*, meaning home, which informs my postcolonial approach to investigating sites of tension and difficult co-habitation in the post-imperial British novel. Chapter One provides a detailed discussion of how this thesis extends this psychological concept to postcolonial theory. With regards to this view, this thesis develops a postcolonial framework, which is capable of locating 'uninhabitable' sites of various histories of racial discrimination, colonialism, sexual oppression, slavery and anti-Semitism, which, once repressed, the post-imperial British novel uncovers. But what spaces does this critical orientation cross and what it attempts to 'reveal'? I employ the word 'reveal' in relation to the unhomely to suggest that, whatever definition of home we have in mind, there are sites that cannot be accommodated in that definition; these are the spaces where the presence of an unwelcomed force, entity, or to be more specific, gender, and 'race', can be revealed or come into sight. I posit the postcolonial unhomely as an ethical vision that can trace the individuals' experiences of displacement and disorientation as well as the cartography of the empire, nation and home to understand their convergences and divergences. The conceptual framework through which I attempt to address the relationship between home and the post-imperial British novel centres 'the unhomely'. The postcolonial unhomely serves as an ethical perspective grounded in a commitment to bringing into sight the dark and disturbing histories

[15] Sigmund Freud, 'The Uncanny', in *The Uncanny*, trans. by David McLintock (New York: The Penguin Group, 2003), pp. 121–62 (p.132).

of suffering and to understand how their relatedness inform our understanding of home. In other words, unless we start to accommodate what has been previously excluded, we cannot form new perceptions of home and belonging.

To make this view clearer, we may look at Stuart Hall's argument about the 'gender' of the free-born English person during the imperial times. He says, 'In the heyday of the empire, the notion of the liberties of a true-born English *woman* was unthinkable. A free born English person was clearly a freeborn English *man*' (italics in original).[16] This 'unthinkable' gender is one of the sites that the postcolonial unhomely attempts to bring to surface. I intend to use the postcolonial unhomely as an approach that focuses on cultural, political and historical spaces where certain forms of gender, racial or ethnic identities become forcefully, to borrow Hall's term, 'unthinkable'. The aim is to *re-think* them, to develop a way of understanding of 'home' which can be grounded in certain forms of sexual identity. This postcolonial approach intends to challenge racialized and gendered social, political perspectives and practices, which tend to perpetuate hierarchical and patriarchal structures. Does this post-imperial 'moment', which this thesis captures, mean that we have to follow strict temporal and spatial patterns, and that a postcolonial approach to Britain has to 'expire' at some point? While I attempt to examine the unbroken and consistent existence of imperial history over time and its ubiquitous influence in modern-day Britain, the postcolonial unhomely that this thesis employs does not restrict itself to a specific time or geography, or to a chronological order of events following from colonialism to the postcolonial era.

Yet, what is the meaning of the post-imperial novel? What metaphorical map does this reference to the post-imperial novel draw? In *Nation & Novel: The English Novel from Its Origins to the Present Day* (2006) Patrick Parrinder writes, 'Fictional narrative gives us an inside view of a society or nation, just as it gives access to personal experiences very different

[16] Hall, 'The Local and the Global', pp. 173–87 (p. 174).

from our own.'[17] In his specific reference to English novels, he refers to the elusiveness of the term English as well as the difficulties of representation of Englishness in the novel. In Parrinder's view, the term 'English novel' should be rightly seen as the space which needs to 'allow for the autonomy of the imagination and the continual flux and reflux of migration and settlement in the modern world'.[18] This view echoes Miller's argument, which emphasises that the presence of national minorities hints at the fact 'that there are many distinct and equally legitimate ways of "being English"'.[19] However, these 'other' legitimate ways of being English are not always recognized, due to the dominating values of the national majority. One might argue, then, that the English novel serves as a medium through which ideas about national identity can be both constructed and challenged. More significantly, Parrinder argues that the varying forms taken by the English novel can be seen as writers' reactions to societal, political, and historical landscapes, demonstrating 'changes in national consciousness'.[20] In order to explore national identity in the English novel, a retrospective vision is required on the part of both readers and writers. We might then enquire alongside Gikandi 'what is the post-imperial meaning of Englishness?' as well as Britishness?[21] What does the post-War British novel's space evoke? In order to conceptualise this, I mainly draw on Gilroy's discussion of the complicated space of the British nation after empire and its oscillation between melancholia and conviviality. Gilroy argues that colonial and imperial history for the most part was unacknowledged, but when endured it mainly persisted in the form of nostalgia and melancholia.[22] The demise of the empire never dissolved 'convenient assumptions about progress, nationality, and survival', which were made 'congruent with various forms of racial

[17] Patrick Parrinder, *Nation & Novel: The English Novel from Its Origins to the Present Day* (Oxford: Oxford University Press, 2006), p. 1.
[18] Parrinder, pp. 3–4.
[19] Miller, p. 174.
[20] Parrinder, p. 6.
[21] Gikandi, p. 212.
[22] Paul Gilroy, *After Empire: Melancholia or Convivial Culture?: Multiculture or Postcolonial Melancholia* (Abingdon: Routledge, 2004), p. 2.

theory'.[23] *After Empire* (2004) argues that Britain seems to treat postcolonial settlers perpetually as immigrants even long after immigration has ceased. Gilroy reads this reluctance of the nation against a backdrop of immigrants being devoid of historicity, combined with Britain's resistance against transformation and its tight pull on imperial/colonial racial biases. Xenophobia, racial intolerance and discrimination 'point to the enduring significance of "race" and racism and their historic place in the long and slow transformation of Britain, its changing relationships with itself, with Europe, with the United States and the wider postcolonial world'.[24] The nation's quest for multiculturalism and convivial culture at the cost of whitewashing colonial brutality and injustices on the one hand, and its inclination towards regressive colonialist, racial structures on the other, reveals Britain's state of ambivalence, which comprises its post-imperial space.

The simultaneous presence and absence of the imperial power renders the nation familiar and strange at the same time, opening up an unsettling space between home and nation, which is mediated through literary forms. As Sarkar notes, 'the term "post-imperial space" will not always be used to refer to the political phenomenon of the loss of the empire; it will also be employed to indicate situations – social, cultural, psychological – where the impact of the loss was perceived in a more complicated, but less visible, way.'[25] In light of this view, one might enquire into what kind of relationship with the past the post-imperial British novel enjoys, encourages or invokes? If home as an exclusionary space has proved remarkably resilient to revision, then this thesis will attempt to explore how certain forms of literature from the metropolis show that conventional renditions of home should undergo radical changes to include what the nation deems 'Other' and thus represses. By returning the disturbing sites of

[23] Gilroy, *After Empire*, p. 7.
[24] Gilroy, *After Empire*, p. 135.
[25] Milton Sarkar, *Englishness and Post-Imperial Space: The Poetry of Philip Larkin and Ted Hughes* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2016), p. 1.

violence, dehumanised subjects and histories of suffering, 'the post-imperial British novel', as this thesis argues, makes visible their uncanny presence at the heart of nation, 'at home'. I use the term 'post-imperial' novel mainly to show how post-War writing brings out the dark side of the imperial past and its persistence in contemporary Britain, following the ever-changing contours of home. The post-imperial narrative space that this study attempts to investigate will be viewed in the context of the post-War situation and decolonisation, showing that the dwindling of the empire has necessitated an expansion the metaphoric internal space of the nation, so that it is more inclusive. In the narrative space of post-imperial literature, the imagined, violent landscape forms a haunting subtext for today's Britain, and becomes a setback against which the nation is forcefully considered as an imagined community. Contemporary British writing calls for a form of historical consciousness, marked by an enforced encounter between various experiences of suffering, as a way of rethinking the relationship between different histories of racism, colonialism, slavery, and anti-Semitism when they confront each other in the narrative space of the post-War British novel. What drives the tension in these texts is the interplay between various temporalities. The dual temporal dimension, the British Empire then and Britain now, evokes various external histories of the past that are now incorporated into the multicultural fabric of Britain today. The post-imperial British novel, however, demonstrates that this duality is not merely temporal but also spatial, as home is simultaneously envisaged inside and outside the nation. In other words, the nation space is created in the uncanny presence of the British Empire. Significantly this retrieval of the past not only digs deep into varied histories that inform any re-imagining of British national identity but also necessitates the engagement with various archival, cultural and literary sources, particularly classic texts such as Shakespeare's that nourish this identity. The post-imperial narrative space renders home as one of the most contested terms, bringing the reader into contact with different social groups' experiences of particular suffering. In other words,

the unhomely occupies the space between the nation and home in the aftermath of the British Empire. While in this thesis the three selected texts span the final decade of the twentieth century and the first decade of the twenty-first century, the temporality of what I call the post-imperial novel is by no means restricted to these two decades.

To understand the connection between 'home' and Britain, we need constantly to revisit the literature that attempts to create a sense of belonging through the paradoxical act of unsettling and un-homing the reader; a form of writing that makes us encounter what/who remains outside geographical and conceptual borders, against which the nation develops its self-image. The selected writers in this study, whose works force us to continuously assess our conceptions of nationality, home and belonging in moral and ethical terms, position themselves through their novels' historical reconstructions. They address the imbalances and inequalities in geography, gender, class and race. By unravelling a hidden history behind/inside the nation, they 'uncover' a vast cultural division in England today. This is not to suggest that readers are left to believe that division and conflict are the only sources that they can use in a construction of Englishness or a British nation. Instead, by focusing on what tends to divide, their writing forges historical links, which can potentially accommodate everyone in the nation space as well as their narratives. The selected post-imperial 'English' novels take as their starting point the loss/lack of a secure home, where a sense of belonging can be felt. They recount stories about historical and fictional characters who, following their crossings, journeys and dislocations, struggle to both be and feel at home again. I explore how these authors use writing as a medium through which they verbalize home, but also as a space where home can be constantly constructed and reconstructed.

The chapters that follow explore how stories of displaced individuals and unhomely lives try to make home 'accessible' to all of us, to evoke home without us necessarily feeling rooted in only one place. Chapter One, titled 'The Conceptualization of the *Unheimlich*',

develops a theoretical framework for the analysis of the novels. I examine the German term 'unheimlich', translated as 'uncanny', 'unhomely' and 'unhomelike', to demonstrate how various readings of the concept are geared towards postcolonial appropriations of the *unheimlich*. I will discuss the *unheimlich*'s own journey through philosophy, literature and analytical criticism, taking as my starting point Freud's essay 'Das Unheimliche' (1919), translated as 'The Uncanny'. Chapter One takes the reader through Freud, Heidegger, Cixous, Kristeva, Bhabha and Gilroy, discussing Freud's essay's appeal to scholars due to its academic and intellectual rigour. The discussion of this chapter closes by focusing on postcolonial interpretations of home/*heim* at the core of *unheimlich*, which informs my analysis of unsettledness, diaspora, displacement and exile in the selected works.

In Chapter 2, 'Julian Barnes's *Arthur & George*: A Return to an Unhomely Past', I discuss how Barnes, by awakening a one-hundred-year-old factual story, creates a sense of 'un-homelikeness'. By focusing on the life of George Edalji, who was half Parsee and half English, *Arthur & George* (2005) makes the reader witness to the estrangement of the Edalji family and their house within the surrounding environment of a predominantly racist Victorian society. The fictional representation of the Edalji case captures the scenes of the Edaljis' house, the vicarage, transforming into a place of horror and panic. Their home is turned into an unwelcoming space for the residents whose different ethnic background estranges them from the locals. The story of the historical vicarage, the house to the Edalji family, was never voiced from 'within', not by any Edalji family member. Barnes 'reverses' our position and gives us an inside view of the house, revealing more starkly the increasing hostility and racism which target the vicarage and the family, which it 'preserves' in its space. The chapter also investigates how the novel evokes a feeling of the *unheimlich* by calling boundaries between history and fiction into question. Barnes's sarcastic tone can be heard among his seemingly

solemn, realistic representations of the recorded history. Subsequently, *Arthur & George* brings to 'view' a different 'version' of the documented history, namely its uncanny double.

While Barnes's constant literary and fictional engagement with texts from imperial archives or historical documents makes us question the reliability of the sources, in Chapter 3, 'The Unhomely in Caryl Phillips's *The Nature of Blood*', I discuss how Phillips's *The Nature of Blood* (1997) employs multiple genres and techniques to show their inadequacy in capturing the stories of lives lost due to colonial violence and war across time and space. In its broad temporal and spatial span, Phillips' narrative reaches as far back as the twelfth century, when anti-Semitism brought about the deaths of many Jews, and eventually concludes with the contemporary conflicts between Israelis and Palestinians, as well as European and African Jews. In between, characters such as Shakespeare's Othello and the historical Anne Frank form the basis for other disturbing stories. The novel's multiple storylines never get a chance to be fully voiced; each time, before we realize where we or the characters stand, a hovering intimation of death fractures and crushes the story. Their broken connection with either their past or present squeezes their lives into a speck and we are not allowed to fully 'see' them. Chapter 3 also discusses Phillips's own background as a Caribbean/British writer and how his own literary and physical journeys shape his representation of home as a 'plural' concept. The characters' disturbing loss of personhood and of connection with the world urges us to move beyond an actual geography which can serve as a 'place' of home. Phillips encourages the reader to feel 'at home' in multiple places since the implicit and explicit racism, discrimination and anti-Semitism are far more unsettling than a sense of rootedness and belonging. However, I suggest that the author's creation of multiple homes in writing can be interpreted as his 'illicit' longing for something unachievable and undefinable.

In Chapter 4 'History in Colour: Revisiting "Foreign Bodies" in Marina Warner's *Indigo*', I argue that home and writing become one in the feminine body of *Indigo*'s story teller.

Indigo (1992) fluctuates between the Caribbean of 'then' and the London of 'now', showing the connections between the characters across the two settings. Rewriting Shakespeare's *The Tempest* (c.1610) Warner 'embodies' the history of Shakespeare's enchanted island by bringing the long deceased Sycorax to life. Depicting the lives of the island denizens before the colonial encounter, *Indigo* moves through centuries to show how the imperial and colonial past has shaped the life of its Caribbean and British characters in the contemporary setting of the novel. The uncanniness that the novel forces on the reader stems from what I refer to as the corporeal connection with the dead. Shakespeare's geographically ambiguous island and famous islander Caliban are given life, but the narrative constantly reminds us that our 'perception' of these summoned islanders cannot move beyond the narrative borders. Their new life and body, which I call 'foreign bodies', do not exist outside the novel; the narrative space serves as their textual body. This chapter demonstrates that *Indigo*, as one 'version' of colonial encounter, attempts to re-define home by including the previously silenced women who were also, for the most part, excluded from the 'shared history' of colonialism and postcolonialism.

This thesis aims to show how these novels respond to one another, offering new insights into the politics of home. The thesis also moves beyond most postcolonial theoretical frameworks, which tend to impose a binary of colonizer and colonized on our configurations of home, as perceived in the context of British society today. The postcolonial *unheimlich*, the theoretical model that mobilizes my analysis of the novels, has to deconstruct dominant ideologies of race, gender and sexuality as well as its own structure to be able to renew its critical angle. My intention is not to offer a definition of nation, but rather to show why Britain turns into a place which is unrecognizable and uninhabitable. While we can argue that home plays a dual role, in that it both unites and divides, this thesis looks at the sites where home divides, where the unhomely begins. The aim of this approach is to show how historical

understanding can bring about resistance to different forms of sexual and racial oppression, and can help us re-conceptualize boundaries of this problematic co-habitation with the Other by inserting different forms of identity or subject formation into our thinking.

Chapter 1: The Conceptualization of the *Unheimlich*

This chapter examines the concept of the *unheimlich* (the uncanny or the unhomely) with the aim of extending its usage to the reading of post-imperial literature, which is the main focus of the thesis. I will discuss how the concept provides a fertile theoretical context to guide a postcolonial reading of the selected post-imperial British literature that I discuss in this thesis. Through reference to the *unheimlich,* this thesis sets out to investigate how we can develop a sense of home, paradoxically, in a disturbed relationship between one's home and identity, in an uneasy relationship with the familiar world within and against which individuals attempt to define who they are. The three novels that take centre-stage in this project – *Arthur & George, The Nature of Blood* and *Indigo* – disrupt any straightforward understanding of home in their post-imperial/postcolonial context. The *unheimlich,* translated as uncanny, unhomely or perhaps unhomelike, thus serves as a pivot on which the analysis of these texts turns.

Tracing the concept of the *unheimlich,* its developments and contemporary appropriations within various fields is not feasible without a detailed discussion of its semantic and linguistic qualities. In this regard, Freud's seminal essay 'Das Unheimliche', written in 1919, might 'provide an anchoring point for the history of the conceptualisation' as well as myriad literary and critical outlooks opened by his move.[26] Subsequent interpretations of the *unheimlich* mostly cross Freud's text. One main reason for this crossroads is the essay's rich blend of psychoanalysis and aesthetics. But more importantly, 'Das Unheimliche' has continued to be a stronghold for further discussions of the uncanny, because of what Freud endeavours to elucidate as well as what he constantly supresses within his essay. This suggests that one reason for the continued vitality of the concept is its elusiveness to any structure or formalizations, indicating difficulty in defining the term. As Anneleen Masschelein observes,

[26] Anneleen Masschelein, 'A Homeless Concept: Shapes of the Uncanny in Twentieth-Century Theory and Culture', Image [&] Narrative, 5.1 (2003) <http://www.imageandnarrative.be/inarchive/uncanny/anneleenmasschelein.htm> [accessed 18 August 2017].

'the uncanny has gradually come to signify the very problem or even impossibility of clearly defined concepts as such.'[27]

Although Freud's essay has been widely acclaimed for reinvigorating, if not systematically introducing, the concept of the *unheimlich*, the history of its conceptual development should be located inside and outside Freud's text and beyond his psychoanalysis. With regard to this, I will first explore the psychoanalytical associations of the term and refer to certain themes, tropes, and trends that Freud draws out in his analysis of Hoffmann's *The Sandman* (1816). This chapter then examines the appropriation of the uncanny within contemporary literary and critical thinking. I will discuss its usefulness to postcolonial theories and specific aspects of the *unheimlich* that emerge within this terrain. By exploring the intersections between the *unheimlich* and the postcolonial I hope to show how Freud's rendering of the *unheimlich* informs my analysis of home in the following chapters.

1. *Unheimlich*: Unhomely, Uncanny or Unhomelike?

The significance and usefulness of the German term *unheimlich* for this study should be first discussed in relation to Freud's essay and its endless generative force for subsequent readings. In what follows, I provide a detailed analysis of 'Das Unheimliche' and the themes and motives that Freud meticulously lists in his essay. In the analysis of the selected novels, every chapter of this study will return to these themes.

Freud's 'Das Unheimliche' emerged as a counterargument to Ernst Jentsch, a psychoanalyst, who thirteen years earlier, in 'On the Psychology of the Uncanny' (1906), described E.T.A. Hoffmann's *The Sandman* as uncanny. In his specific reference to *The Sandman*, Jentsch wrote: 'In storytelling, one of the most reliable artistic devices for producing uncanny effects easily is to leave the reader in uncertainty as to whether he [*sic*] has a human

[27] Masschelein, 'A Homeless Concept', <http://www.imageandnarrative.be>.

person or rather an automaton before him in the case of a particular character.'[28] For Freud, Jentsch's 'intellectual uncertainty' cannot serve as a theoretical explanation due to its 'incompleteness'. Believing that Jentsch does not properly distinguish between the uncanny and the frightening, Freud sets out to define the term *unheimlich*. He begins 'Das Unheimliche' to obliterate the factor of doubt in the zone of aesthetics, which he calls 'marginal'.[29] He opens his essay by writing about the rare occasions when a psychoanalyst has to embark on aesthetic investigations:

> Only rarely does the psychoanalyst feel impelled to engage in aesthetic investigations, even when aesthetics is not restricted to the theory of beauty, but described as relating to the qualities of our feeling. He works in other strata of the psyche and has little to do with the emotional impulses that provide the usual subject matter of aesthetics, impulses that are restrained, inhibited in their aims and dependent on numerous attendant circumstances. Yet now and then it happens that he has to take an interest in a particular area of aesthetics, and then it is usually a *marginal* (emphasis added) one that has been neglected in the specialist literature.[30]

Two significant points can be inferred from this argument. Although it seems that from the outset Freud distances himself from the aesthetic realm, within which he believes the uncanny is located, he effectively uses his psychoanalysis to explore the connection between aesthetics and the uncanny. This raises a question as how it is possible to apply a psychoanalytical language to 'read' the aesthetic *unheimlich* unless they both share the same linguistic medium. In other words, the overlap between psychoanalysis and aesthetics, particularly in the realm of fiction and art, is more considerable than Freud is willing to admit. Secondly, Freud's locating the uncanny in aesthetics has inspired the subsequent interpretations or counter-arguments mainly from that very aesthetic realm. As Masschelein observes, 'the bulk of the critical and

[28] Ernest Jentsch, 'On the Psychology of the Uncanny', trans. by Roy Sellars, in *Uncanny Modernity: Cultural Theories, Modern Anxieties*, ed. by Jo Collins and John Jervis (Basingstoke: Palgrave Macmillan, 2008), pp. 216–28 (p. 224).
'On the Psychology of the Uncanny' ('Zur Psychologie des Unheimlichen') was first published in *Psychiatrisch-Neurologische Wochenschrift*, 8.22 (25 Aug. 1906): 195–98 and 8.23 (1 Sept. 1906): 203–05.
[29] Freud, pp. 121–62 (p.123).
[30] Freud, pp. 121–62 (p. 123).

theoretical reception of "Das Unheimliche" is located in the field of aesthetics: literary theory and criticism, art history, philosophy, architecture and cultural studies.'[31]

'The Uncanny' is divided into three parts and the discussion of each part is equally significant to the development of the concept of the *unheimlich*, which I shall examine throughout this chapter.[32] In the first part of the essay, in what seems to be an extensive dictionary search, Freud primarily focuses on the linguistic and etymological aspects of the word *heimlich* and its antonym *unheimlich*. As Freud observes, the dictionary meanings of the word *heimlich* become increasingly ambiguous until the word *heimlich* signifies its antonym *unheimlich*. While in the first sense *heimlich* literally signifies something familiar and domestic as associated with home, the secondary meaning suggests something hidden or shielded from the eye in the interior of the home. Therefore, in its secondary meaning, *heimlich* is semantically associated with conspiracy. Freud concludes that the *unheimlich* denotes a sense of estrangement within something familiar, within home.[33] He concludes at the end of the essay's first section that 'the uncanny (das *Unheimliche*, "the unhomely") is in some way a species of the familiar (das *Heimliche*, "the homely")'.[34] Earlier in the essay Freud writes that the problem with Jentsch's definition of the *unheimlich* is his dismissal of the concealed familiarity of something which has turned uncanny. For Freud, something which is entirely unknown cannot evoke an uncanny feeling. The uncanny is frightening and disturbing because at the core of it we recognize something familiar. Subsequently, his etymological investigation of the *unheimlich* does not end in a discovery of something entirely unknown, but it turns out

[31] Masschelein, 'A Homeless Concept', <http://www.imageandnarrative.be>.
[32] *The Uncanny* (2003), translated by David Mclintock with an introduction by Hugh Haughton, includes five thematically linked essays by Freud which in order of appearance are 'Screen Memories,' 'The Creative Writer and Daydreaming,' 'Family Romances,' 'Leonardo da Vinci and a Memory of His Childhood,' and 'The Uncanny'.
[33] The term's connotations in German lose some layers once translated into other languages. For instance, the English equivalent that Freud also suggests in his dictionary investigation is 'uncanny'. However, 'uncanny' does not accommodate domestic associations as the German word *heimlich* does. *Heimlich* ties the concept to familiar locations, mainly home. Spatial implications of *heimlich* and *unheimlich* cannot be traced in 'uncanny'. What is conveyed in the English translation, however, is the concept of doubling or *doppelgänger*.
[34] Freud, pp. 121–62 (p. 134).

to be a 'recognition' of something familiar at the core of the unknown. In other words, *heimlich* entails its own negation, *unheimlich*. It estranges the intimacy implied in the first meaning.

This ambiguity within the semantic roots of the word makes Masschelein regard the *unheimlich* as 'unconcept'.[35] She writes, 'the uncanny is thus in practice a concept which paradoxically thematises the impossibility of conceptualisation in the traditional sense of a self-contained entity. Like the concept of the unconscious, it is a negative concept and hence internally contradictory, for by virtue of its negativity, it indicates something which cannot be rationally and consciously thought [...].'[36] The implied negativity creates the void to formulate the concept in its absence. This significant ambivalence or indefinability forms the basis for my reading of the representation of home in the selected texts. The *unheimlich* can refer to something which is simultaneously homed and un-homed, familiar and strange, recognizable and unidentifiable. The term can be employed to refer to belonging and feeling included on the one hand, and being othered or estranged on the other. What this thesis hopes to demonstrate is that *Arthur & George*, *The Nature of Blood* and *Indigo* render a picture of 'home' caught in ambiguities, of individuals constantly 'placed' in between belonging and alienation following their journeys, crossings and displacement. The lack of a firm ground on which these novels depict their world is a response to a colonial past or the uprooting effect of war; the narrative becomes a space where the home like Janus, the Greek god of time and duality, possesses two doors, one facing a nostalgia for a lost home and the other towards the future and the possibility of transitions and of a new place of safety.

Having discussed the etymological and semantic ambiguity of the German term *unheimlich*, I intend to explore Freud's essay further in order to show how his observations provide an interpretive framework which can inspire myriad interdisciplinary interpretations

[35] Masschelein, 'A Homeless Concept', <http://www.imageandnarrative.be>.
[36] Masschelein, 'A Homeless Concept', <http://www.imageandnarrative.be>.

of the concept. The following section also investigates the ways in which Freud, in his summary of the novel, eliminates a number of significant uncanny elements in *The Sandman*. I highlight the significance of acknowledging these omissions in order to develop a well- informed discussion of the *unheimlich*.

1.1. Freud and *The Sandman*: Visualizing the *Unheimlich*

As discussed in the introduction of this chapter, the significance of Freud's 'The Uncanny' to any conceptualisation of the *unheimlich*, and especially to this study, should be discussed in relation to an equal analysis of what Freud defines and what he leaves out. Both Jentsch and Freud investigate the undefinable German *unheimlich* in their literary journey through Hoffmann's novel *The Sandman*. Both call attention to literature and storytelling as a medium through which the uncanny can be purposefully achieved. This section thus intends to firstly discuss how Freud's reading of *The Sandman* generates processes, things and impressions that can arouse an uncanny feeling. Secondly, I hope to show how the gaps and disparities between Hoffmann's *The Sandman* and Freud's reductions of its uncanny elements have opened up a space for later discussions and applications of the *unheimlich* that this thesis is drawing on.

Freud posits Jentsch's acclaim for Hoffmann's novel as his starting point to lead his way to the crossroads of aesthetics and the uncanny. Following the multi-lingual dictionary ride that Freud takes his readers on, he then provides us with a summary of *The Sandman*. He enumerates the most prominent of *The Sandman*'s motifs that produce an uncanny effect and can also be 'traced back to infantile sources'.[37] Among the examples that Freud considers as the cause of an uncanny effect one can refer to the idea of the double (the *doppelgänger*), the repetition compulsion (the factor of unintended repetition), animism, the return of the

[37] Freud, pp. 121–62 (p. 141).

repressed, the death drive, magic, sorcery and the omnipotence of thoughts.[38] In all these phenomena that Freud proposes he believes something familiar turns estranged and frightening. One significant element that causes the uncanny feeling is the factor of doubt or what Jentsch refers to as 'intellectual uncertainty'. Freud seems to re-introduce this uncertainty when he refers to motifs of the double and the compulsion to repeat. For him the anxiety of losing one's eyes 'caused by the infantile castration complex' is repressed and thus turns into fear.[39] He argues that any unintended repetition or anything that reminds us of some 'inner compulsion to repeat is perceived as uncanny'.[40] Everything that has been repressed, thus, returns. This line of argument is insightful as it resonates with this thesis's selected texts which intend to disorient the reader through revealing a repressed story, memory or past. The significant themes of doubling and the death drive undoubtedly bring to surface some of the causes as to why something homely and recognizable might unfold into something disturbing and alienating.

The peculiarity of Freud's 'Das Unheimliche', however, is largely attributed to his treatment of Hoffmann's *The Sandman*. In *The Sandman*, the element of doubt constantly returns and circulates in both form and content. However, Freud decides to fight against the element of uncertainty by providing a 'reductive' summary of the novel. He trims down or, in Hélène Cixous's words, 'cuts' the uncanniness of *The Sandman*.[41] He blunts the uncanny edges on at least three levels: 1. Formal surface or the narrative framework 2. The erasure of *The Sandman*'s narrator whose presence is inside and outside the story. 3. Thematic concerns. A brief discussion of these three changes should draw attention to linguistic, formal and thematic nuances that need be perceived in relation to this thesis's formulation of the *unheimlich*.

[38] Freud, pp. 121–62 (p. 149).
[39] Freud, pp. 121–62 (pp. 138–40).
[40] Freud, pp. 121–62 (p. 145).
[41] Hélène Cixous, 'Fiction and Its Phantoms: A Reading of Freud's Das Unheimliche (The "Uncanny")', *New Literary History*, 7.3 (1976), 525–645 <https://doi.org/10.2307/468561>(p. 534).

Part of *The Sandman*'s uncanny effect can be attributed to its novelistic techniques, rhetoric and epistolary form, shifting between different characters, voices, and perspectives. The novel starts with the main character Nathanael's letter to his fiancée's brother. In the first half of this novella, it seems that the characters never talk to each other directly, but only communicate through letters. The novel's structure suddenly changes when the narrator, until now absent from the story, appears and addresses the readers directly, warning them about the strangeness of Nathanael's story. Following the narrator's sudden and short appearance, the narrative framework changes once again and the rest of the story unfolds in third person narrative voice. *The Sandman*'s uncanny repetitions are reinforced through its deliberately confusing narrative texture, but Freud does not touch upon the novel's unusual narrative form. As Robin Lydenberg rightly points out, Freud's flaw lies in the fact that he attempts to classify what belongs to the category of the uncanniness and what does not. Doing so, he fails to observe that the uncanny experience cannot be simply restricted to the content but also it may stem from the very linguistic encounter of the reader with the text.[42] It might be suggested that Freud tries to reduce the effect of the uncanny through his psychoanalytic methods in order to overcome the figurative language of literature.

The erasure of the narrator is another way in which Freud attempts to render the story 'transparent'. *The Sandman*'s narrator makes a temporary appearance mid-story only to make the reader confused as to whether what they are confronting is true or fabricated. Freud erases the trace of the narrator in *The Sandman* and replaces him by 'himself'. According to Neil Hertz, 'the words of the narrator have completely disappeared, replaced by Freud's own, and we have the illusion of watching' the main character's 'actions through a medium considerably more transparent than Hoffmann's text'.[43] Freud's struggle to bring the uncanny moment into

[42] Robin Lydenberg, 'Freud's Uncanny Narratives', *PMLA*, 112.5 (1997), 1072–86 <https://doi.org/10.2307/463484> (p. 1081).
[43] Neil Hertz, 'Freud and the Sandman', in *The End of the Line: Essays on Psychoanalysis and the Sublime* (New York: Columbia University Press, 1985), pp. 97–162 (p. 105).

the conscious realm by enforcing structures and disciplines makes it once again clear that the uncertainty implied in the semantic root of the *unheimlich* cannot be eliminated but should be grasped in the space between certainty and ambiguity, the conscious and the unconscious.

Thematically speaking, one major difference from Jentsch's argument is introduced by Freud in his reading of Hoffmann's novel; he shifts the focus away from Hoffmann's automaton named Olympia to the figure of the Sandman in the story. Consequently, his summary is predicated on what he thinks to be the 'original' arrangement of the narrative and what this re-arrangement entails is making the story representable, visible and predictable through a male-centred account.[44] He relegates the roles of female characters, namely Clara and Olympia, whose presence is crucial to creating an uncanny effect. Olympia, for instance, is a human doll (an automaton) whose uncanny resemblance to humans makes the main character named Nathanael fall in love with her. Not only does the doll's ontological status swing between human and non-human, and this could be the reason why she eludes Freud's perception, but also, from a feminist perspective, Freud silences the uncanny presence of female characters. Instead, he focuses on the analysis of the Sandman, the optician Coppola and the lawyer Coppelius whom he believes are different representations of the same evil-father figure. He says: 'For, after all, the conclusion of the tale makes it clear that the optician Coppola really is the lawyer Coppelius and also the Sand-Man.'[45] The reduction of the uncanny feminine presence and the need to 'reverse' this effect serve as one crucial conceptual point for my analysis of the novels, particularly Marina Warner's *Indigo*. In Chapter 4, I discuss how Warner's narrative gives life and 'fleshes out' Shakespeare's famous 'foul witch' Sycorax who, as the audience are told, has been dead long before *The Tempest*'s starting point. Significantly, Freud's and Jentsch's discussion of the ontological uncertainty surrounding the binary of

[44] Hertz, pp. 97–162 (p. 104).
[45] Freud, pp. 121–62 (p. 139).

human/non-human resonates strongly with my analysis of the novels, which bring to the fore the unacknowledged lives of diasporic, exiled and displaced individuals. The dehumanizing shadow cast on these characters' lives reflects the hostility of the world around them that relegates these individuals to an object rather than a subject.

In order to forge a relationship between Hoffmann's story and psychoanalytical explanations, mainly the castration complex and the fear of losing one's eyes, Freud imposes an 'ocular' interpretation onto Hoffmann's text. By ocular, I mean not only he focuses on optical instruments such as microscopes and lenses in the novels, but also he mainly looks for the visual and visible representations of the uncanny. One of the main reasons for Freud's excessive emphasis on the role of the Sandman at the cost of 'killing off' other characters is that the Sandman fits well into Freud's psychoanalytical reading of the castration complex and its visual manifestations. In order for him to reduce the uncanniness, Freud squeezes all the doublings, splittings and repetitions, occurring either thematically or formally within Hoffmann's novel, into one identical male figure. Both Weber and Hertz, though discretely, refer to Freud's reductive attempts to make the concept visible. Hertz believes that Freud uses his figurative language, namely psychoanalysis, to explain sexual drives. Freud, in Hertz's opinion, equals 'the figures of psychoanalytic discourse' with 'the erotic instincts' and employs this language as 'colour codings of a sort that allow one to trace the paths of concealed energy'.[46] This approach allows Freud to associate hidden invisible drives with their 'observable' manifestations in the repetition compulsion. Hertz observes, 'repetition becomes "visible" when it is coloured by something being repeated, which itself functions like vivid or heightened language, lending a kind of rhetorical consistency to what is otherwise quite literally unspeakable.'[47] Weber sarcastically remarks, 'Freud, it seems, has eyes only for the

[46] Hertz, pp. 97–162 (p. 101).
[47] Hertz, pp. 97–162 (p. 102).

Sand Man.'[48] The numerous examples of uncanny causes that Freud introduces one after another not only seem to be endless but more importantly 'insufficient'. This compels Weber to conclude that 'what follows, however, is a most remarkable proliferation of examples; the mustering grows to monstrous proportions as Freud amasses motif upon motif [...]'.[49]

Weber believes that any analysis of the *unheimlich* derived from Hoffmann's text must go beyond the mere notion of perception or 'vision'. In Weber's view, Freud makes a mistake of 'observing' the manifestations of the uncanny and believing that they are all equal. Instead, he insists that we should make distinctions between repetitions embodied in different characters in Hoffmann's story.[50] No two characters are equal, no two repetitions are identical. The uncanny is not entirely visible or representable. Ocular associations or spatial references epitomise moments and experiences that the uncanny might translate into. They are 'partly' uncanny but not wholly. This leads Weber to propose that the uncanny 'can no longer be simply *perceived*, but rather *read* and *interpreted*' (italics in original).[51] What I take from Weber's discussion informs my postcolonial appropriation of the *unheimlich*. He believes that his analysis 'is in the hope of reaching a point where repetition allows not identity but significant differences to emerge [...]'.[52] While Freud forces a consistency through his psychoanalysis by assembling all the repetitions into one figure – to propose that the novel's Coppelius, Coppola and the Sandman are all different manifestations of the same character – I intend to bring the focus on duplications, replications and reiterations within my analysis of the selected novels in the following chapters. Each writer's revisiting of history or personal histories is a repetition that does not merely reiterate the past but has the intention of multiplying and proliferating different identities, which had been previously collapsed into one main dominating discourse,

[48] Samuel Weber, 'The Sideshow, or: Remarks on a Canny Moment', *MLN*, 88.6 (1973), 1102–33. <https://doi.org/10.2307/2907669> (p.1121).
[49] Weber, pp. 1102–33 (pp. 1106–7).
[50] Weber, pp. 1102–33 (p. 1115).
[51] Weber, pp. 1102–33 (p. 1119).
[52] Weber, pp. 1102–33 (p. 1115).

hegemony, system or race; each text in a distinct manner individualizes recorded history by displaying marginalized, dehumanized, or even de-feminized groups that were previously rendered 'less human'.

The more Freud attempts to accommodate the uncanny within his psychoanalytic tools, the more he tends to overlook the spatial associations of the *unheimlich* as perceived in its etymology. *Heim* meaning home, the core of *unheimlich*, after all assembles a structure for the usage of the term. The strangeness of a familiar locality suggests that the *unheimlich*, though mainly a subjective feeling, cannot thus be dissociated from particular spaces. The tied relation between the *unheimlich* and the concept of space emerges in Freud's essay but in 'involuntary' places; towards the end of the essay, Freud seems to be affected by the very subject he attempts to define and begins to recount his own past uncanny experiences. All his anecdotes relate to specific times and locations where an uncanny feeling assailed him. One of his personal experiences, for instance, entails his memory of him feeling disoriented and returning over and over to the same location. As Park states, 'this anecdote narrates the relationship between Freud, the narrator who loses control over his spatial orientation, repeatedly returning to the same spot without apparent reason [...].'[53] It seems that while his 'conscious' analysis shows what he 'observes' in Hoffmann's *The Sandman*, namely different manifestations of the same evil father figure, his involuntary anecdotes centre on an uncanny feeling in a specific place. By the same token, one might argue that Freud at times seems to confuse site with sight. While 'Das Unheimliche' is replete with ocular associations, aiming to make visible what is hidden or repressed, Hoffmann's excessive use of gothic structures such as castles and mansions seems to escape Freud's eyes. *The Sandman* builds up to the downfall of Nathanael, Hoffmann's main character, from his childhood in his family house. A quick glance at Hoffmann's *The Sandman*

[53] Julie Park, 'Unheimlich Maneuvers: Enlightenment Dolls and Repetitions in Freud', *The Eighteenth Century*, 44.1 (2003), 45–68 <https://doi.org/10.2307/41467915> (p. 62).

makes it clear that Nathanael, from a very early age in their gothic-inspired home, is traumatised and this vulnerability haunts him in certain places even later when he is a young adult. What can be discerned from this argument is that both site and sight are intertwined at the core of the *unheimlich*, to which I shall constantly return in the following chapters.

In his essay's final section, Freud meaningfully moves to the realm of literature to locate the site of the *unheimlich*, or to bring the *unheimlich* home. He observes that the uncanny effect can also arise 'when the boundary between fantasy and reality is blurred, when we are faced with the reality of something that we have until now considered imaginary, *when a symbol takes on the full function and significance of what symbolizes, and so forth* (emphasis added)'.[54] This line of argument is profoundly thought-provoking as Freud brilliantly concludes his essay by 'housing' the *unheimlich* in literature. It makes us realize that what seems to prevent any attempt from pinpointing a definite cause for the uncanny is that the uncanny as a symbol equals its own effect; what he attributes to the emotional area, the aesthetics of literature and the imaginary does not remain a mere symbol in the realm of literature but becomes its own effect in reality. In other words, the distance between the uncanny as a symbol in literature and its disturbing effect as we experience in real life is erased. The *unheimlich* is not simply a linguistic sign referring to something 'out there'; its effect, reality and meaning are 'within' the term, concurrent with its symbol. Acknowledging that his examples only include fictional and imaginative literature, Freud believes that the uncanny effect generated by creative writing 'actually deserves to be considered separately' since 'it is above all much richer than what we know from experience; it embraces the whole of this and *something else besides* (emphasis added), something that is wanting in real life.'[55] It seems that what cannot be accommodated within any definition of this elusive term is exactly what Freud refers to as 'something else

[54] Freud, pp. 121–62 (pp. 150–51).
[55] Freud, pp. 121–62 (p. 155).

besides'. The uncanny is an 'overlap' that cannot be fully contained in psychoanalytical theories. The *unheimlich* force is situated between the internal and external factors; it is at once inside and outside Freud's writing or any writing in general – it is 'besides'.

Having discussed Freud's valuable contribution to the literature of the *unheimlich* and the significant themes of doubling, repetition compulsion and the death drive which he introduces in his essay, I next discuss Martin Heidegger's different approach to this concept. Heidegger's emphasis on the spatial connotations of the *unheimlich* and its powerful link to the concept of home will be explored in the following section. I demonstrate that both Freud's and Heidegger's interpretations of the *unheimlich* provide a revealing insight into the nature of this undefinable concept.

1.2. Heidegger: Dwelling and Ontological Homelessness

This section sheds light on another significant consideration of the *unheimlich* which is proposed by Martin Heidegger. In *Being and Time* (1927), written a few years after Freud's 1919 essay, Heidegger presents an ontological-existential perspective on the concept. I intend to show how both configurations of the *unheimlich* can be interpreted as a sign of a disturbingly psychological insecurity following the First World War.[56] Heidegger's discussions of home and dwelling inform Homi K. Bhabha's conceptualization of post-imperial/postcolonial space and subjectivity, which I discuss in detail in the following sections. The post-war debates on recreating the nation and stabilizing the borders in post-imperial Europe will be linked to my discussion of postcolonial *unheimlich*. Although Heidegger's emphasis on the essential unhomeliness later dangerously finds its anchoring place in National Socialism and the

[56] Martin Heidegger, *Being and Time*, trans. by John Macquarrie and Edward Robinson (Oxford: Basil Blackwell, 1962).

ideology of the Nazi Party, discussions of his meditation on dwelling and its attendant anxiety add heft to our perception of the term.

For Heidegger the unhomeliness is the main component of his theoretical thinking and a precondition for subsequent analysis on the state of our existence (*Dasein*) and of our Being-in-the-world.[57] In Heidegger's view, human existence is revealed through certain moods. One particular mood which he considers as fundamental to the perception of *Dasein* is anxiety (Angst). He proposes that as long as the human being feels at home in the world, he feels self-assured and grounded. By immersing in the everyday familiarity of the world we become oblivious to the world around us, but anxiety brings us back to a realization of our separation from the world. The absorption in what Heidegger refers to as 'they' or 'publicness' of the world is disturbed each time *Dasein* becomes aware of its own being, each time it is separated from the 'they' and becomes 'individualised'. Heidegger observes, 'Anxiety throws *Dasein* back upon that which it is anxious about – its authentic potentiality-for-being-in-the-world.'[58] Relatedly, a significant distinction that he makes between anxiety and fear is that for him fear is associated with an object, but anxiety is induced by 'nothing and nowhere'.[59] Fear is one of the moods or a state-of-mind which 'comes from some definite region'.[60] Fear means to be frightened of something in particular. However, anxiety, objectless and sourceless, might fall upon *Dasein* at any time. This distinction makes Heidegger consider anxiety as an existential status of Being-in-the-world. When anxiety assails us, we pull back from the absorption in the world and realise the world's distinctness from us. But also this unwelcomed anxiety becomes an essential part of who we are and how we perceive our existence through this simultaneous

[57] Heidegger, *Being and Time*, p. 27. Elaborating on Heidegger's use of the word *Dasein*, John Macquarrie and Edward Robinson say: 'literally 'Being-there'. Though in traditional German philosophy it may be used quite generally to stand for almost any kind of Being or 'existence' which we can say that something *has* (the 'existence' of God, for example). In everyday usage it tends to be used more narrowly to stand for the kind of Being that that belongs to *persons*. Heidegger follows the everyday usage in this respect, but goes somewhat further in that he often uses it to stand for any person who has such Being, and who is this an 'entity' himself.'
[58] Heidegger, *Being and Time*, p. 232.
[59] Heidegger, *Being and Time*, p. 231.
[60] Heidegger, *Being and Time*, p. 230.

connection and disconnection from the world. It causes a detachment from our familiarity with the ways of the world.[61] For Heidegger our familiarity with the world makes it *heimlich* or homely, but when we are seized by anxiety, the world becomes *unheimlich* or uncanny. The detachment that anxiety causes makes us estranged in the world. He says:

> In anxiety, one feels '*uncanny*' [...]. But here "uncanniness" also means "not-being-at-home" [...]. In our first indication of the phenomenal character of Dasein's basic state and in our clarification of the existential meaning of "Being-in" as distinguished from the categorical signification of 'insideness', Being-in was defined as "residing alongside….", "Being-familiar with …" [...] This character of Being-in was then brought to view more concretely through self-assurance – 'Being-at-home', with it all its obviousness – into the average everydayness of Dasein. On the other hand, as Dasein falls, anxiety brings it back from its absorption in the 'world'. Everyday familiarity collapses. Dasein has been individualised, but individualised *as* 'Being-in-the-world'. Being-in enters into the existential 'mode' of the "*not-at-home*". Nothing else is meant by our talk about 'uncanniness'.[62]

In Heidegger's philosophy, the *unheimlich* is looked at from an existential-ontological point of view and is highly resonant with semantic complexities of the word *unheimlich*. In a literal sense, it means 'unhomelike'.[63] He states: '*From an existential-ontological point of view, the "not-at-home" must be conceived as the more primordial phenomenon*' (italics in original).[64] The 'not-at-homeness' haunts *Dasein* and prevents it from its 'everyday lostness' in the world.[65] It bespeaks of a primordial condition of being and makes *Dasein* aware of its un-belonging and unsettledness. For Heidegger, 'the fundamental character of our being in the world is uncanny, unhomely, not-at-home.'[66]

Significantly, in a different work titled 'Building, Dwelling and Thinking' (1971), Heidegger addresses this lurking anxiety perceived in the concept of dwelling, which mainly

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[61] According to Simon Critchley, 'if fear is fearful of something particular and determinate, then anxiety is anxious about nothing in particular and is indeterminate. If fear is directed towards some distinct thing in the world, spiders or whatever, then anxiety is anxious about being-in-the-world as such. Anxiety is experienced in the face of something completely indefinite'.
Simon Critchley, 'Being and Time, Part 5: Anxiety', *The Guardian*, 6 July 2009 <https://www.theguardian.com/commentisfree/belief/2009/jul/06/heidegger-philosophy-being> [accessed 28 October 2019].
[62] Heidegger, *Being and Time*, p. 233.
[63] Heidegger, *Being and Time*, p. 233.
[64] Heidegger, *Being and Time*, p. 234.
[65] Heidegger, *Being and Time*, p. 234.
[66] Nicholas Royle, *The Uncanny* (Manchester: Manchester University Press, 2003), p. 4.

arose due to the housing crisis after World War II.[67] Bhabha's postcolonial theorization of space and border particularly draws on this essay, which will be treated in greater detail later in this chapter. Focusing on the relation of dwelling to both building and language (thinking), Heidegger raises significant questions like how we dwell or whether building makes dwelling possible. At the beginning of the essay, Heidegger challenges any easy or straightforward relation between dwelling and building by calling attention to certain buildings such as bridges that are not designed to 'contain' dwelling. In this sense, dwelling precedes any material buildings or houses and, thus, the lack of a physical shelter does not threaten our sense of dwelling. However, he shows that the etymology of the word build, *Bauen*, signifies dwell and that over years 'build' has been estranged from its original meaning. In the modern consciousness, especially following the war and people's actual homelessness, the connection between building and dwelling is further complicated and is perhaps severed. He says we restrict our understanding of building to only constructions, whereas building and dwelling are the 'basic characteristics' of being and existing in space: 'The nature of building is letting dwell.'[68] In other words, for building to accomplish its nature, it has to let dwell.

According to Heidegger, a state of dwelling, however, becomes problematic only when individuals start thinking about how to dwell. He writes, 'the real dwelling plight lies in this, that mortals ever search anew for the nature of dwelling that they *must ever learn to dwell*. What if man's homelessness consisted in this, that man still does not even think of the *real* plight of dwelling as *the plight*?' (italics in original).[69] Yet, Heidegger proposes that for mortals to be aware of their essential homelessness and to start questioning their dwelling is paradoxically the only way they can 'yield' to dwelling: 'Yet as soon as man *gives thought* to his homelessness, it is a misery no longer. Rightly considered and kept well in mind, it is the

[67] Martin Heidegger, 'Building, Dwelling and Thinking', in *Poetry, Language, Thought*, trans. by Albert Hofstadter (New York: Harper & Row, 1975), pp. 143–61.
[68] Heidegger, 'Building', pp. 143–61 (p.160).
[69] Heidegger, 'Building', pp. 143–61 (p.161).

sole summons that *calls* mortals into their dwelling' (italics in original).[70] In other words, Heidegger encourages us to understand that both thinking and building 'belong' to dwelling. By listening to the language which tells us that 'the relationship between man and space is none other than dwelling' then we have answered the call that summons mortals to dwelling.[71] The troubled relationship between the modern consciousness and space, in Heidegger's view, should be averted by our realization that we exist because we 'stay' and 'preserve' in space. Space is not inside or outside human being; it is not 'something that faces man. It is neither an external object nor an inner experience.'[72] Space is an extension of our existence. We exist because we inhabit in space, we build and dwell in it for our existence. Dwelling is a sense of being grounded in space. This argument is significant for at least two reasons. Firstly, the broken connection between living in space and belonging to it needs to be grasped against the background that has caused this disconnection. Heidegger's expression of this anxiety is triggered by the war and a lack of a physical shelter. In the following chapters, I provide an analysis of every specific context that informs the characters' severance from the space they occupy. Secondly, the paradoxical solution of feeling 'homed' amongst the thoughts of 'homelessness' strongly resonates with the theme of this thesis, which attempts to show how we can feel 'at home' within the *unheimlich*.

Given the context of the Second World War, we can better grasp why homelessness and unsettledness are depicted as a sign or a condition of the modern man in writings of both Freud and Heidegger. In both theories there are references to a temporal and spatial disturbance in an uncanny experience. The interaction between a person and his or her environment is challenged, 'causing a discrepancy between the inner and outer worlds'.[73] The core of both theories is predicated on the concept of anxiety, though due to their dissimilar orientations

[70] Heidegger, 'Building', pp. 143–61 (p. 161).
[71] Heidegger, 'Building', pp. 143–61 (p. 157).
[72] Heidegger, 'Building', pp. 143–61.
[73] Royle, p.4.

anxiety takes a different form within each conception. In this respect, Vidler observes, '"homesickness," nostalgia for the true, natal home, thus emerges in the face of the massive uprooting of war and ensuing Depression as the mental and psychological corollary to homelessness.'[74] Heidegger's complex view of ontology and consciousness orients his philosophy towards locating subjectivity in space and familiar places like home to show their inextricable but problematic connection. However, as Gerry Smith and Jo Craft argue, 'Heidegger's suspicion that modern consciousness was particularly susceptible to alienation, to existential homelessness, led him to espouse a romantic attachment to home and homeland which flirted dangerously with the principal political philosophy of his own time and place: fascism.'[75] Heidegger seems to prioritize place over space. Read against the housing shortage in post-war Europe, Heidegger's short essay, in Richard Robinson's view, is 'in a literal sense, about rebuilding Germany'.[76] Heidegger's emphasis on place, or 'platial' thinking, in opposition to space or spatial, Robinson argues, 'is still primarily related to the general bogey of the nation state and taken to express a kind of static, chauvinistic nationalism'.[77] Nonetheless, Heidegger's perception of being and dwelling in the space situated in-between home and world, self and other, dwelling and homelessness, paints a thought-provoking picture of 'home'. Irrespective of dangerously historical and political reverberations of Heidegger's *unheimlich*, we will perhaps be still able to use this ontological view to think about ethics of accommodating otherness, to discover some shared moments between ontology and ethics without positioning the two terms in a polemical relation.

[74] Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge, Mass.: MIT Press, 1992), p. 7.
[75] Gerry Smyth and Jo Croft, 'Introduction: Culture and Domestic Space', in *Our House: The Representation of Domestic Space in Modern Culture*, ed. by Jo Croft and Gerry Smyth (Amsterdam: Rodopi, 2006), pp. 11–26 (p. 15).
[76] Richard Robinson, 'Place-in-Space/ Space-in-Place: Theories of the Border', in *Narratives of the European Border: A History of Nowhere* (Basingstoke: Palgrave Macmillan, 2007), pp. 16–39 (p. 18).
[77] Robinson, 'Place-in-Space', pp. 16–39 (p. 18).

Both conceptualizations offer useful insights into understanding the concept and its application throughout the thesis. However, while I attempt to cross both Freud's and Heidegger's narratives of the *unheimlich* I do not intend to limit my appropriation to their formulations. In my analysis of the selected texts the important element is 'colouring' the *unheimlich*. In other words, the thesis specifically looks at the sense of (un)belonging as well as the literal, metaphorical and existential search for 'home', which is denied to specific ethnic groups, the displaced and silenced women. This thesis proposes a postcolonial reading which hinges on the specific and generic, positing home, the core of the *unheimlich,* as the starting point. My analysis particularly revolves around orienting values which mark certain places domesticated or estranged. By the same token, I analyse specific locations that emerge as unhomely due to diaspora, immigration or other forms of voluntary or forced displacement.

1.3. The Enlightenment: The *Unheimlich*'s Homelessness

Having discussed the central role that the *unheimlich* plays in both Freud's and Heidegger's psychoanalytical and philosophical thinking, I now aim to explore the starting point for the *unheimlich* in history. This section investigates the significance of discussing the 'origin' of the concept. I would like to ask: 'where' does the concept originate from? Apart from its thematic and formal structure, the significance of 'Das Unheimliche' to literary and critical discourses can be discerned through the evocation of a historical and political context out of which the notion of the uncanny seems to have emerged. Most critics consider the Enlightenment as the initial context for the appearance of the uncanny. The Enlightenment, or the Age of Reason, is a philosophical movement that dominated Europe during the seventeenth and eighteenth centuries. In what follows I explain the importance of this historical contextualization of the *unheimlich,* which exposes cracks in the 'rational' image of the Enlightened West.

Critics such as Mladen Dolar and Terry Castle have regarded Freud's essay as a 'historical allegory' for the Enlightenment which, with its focus on logic, science and reason, intended to suppress the 'dark' Middles Ages and the era's pre-modern ideas of superstition and religion. Works such as Mary Shelley's *Frankenstein* (1818) voice the contradictions within the Enlightenment by creating monsters that refuse to be subdued by reason and thus emerge as the 'limit' of this age. The rational subject mainly produced by the Enlightenment confronts its irrational self, a monstrous double that disobeys any logic or reasoning. According to Daisy Connon, the monster is an emblem of 'social ills and unrest, which materialize[s] through the fear of the other. The monster is rejected by the community in the interest of its comfort and security'.[78] As an 'unwanted' product of the Enlightenment, the uncanny turned (out) to be a monster within as the result of a psychosocial confrontation of the self with its own other. The return of the monster 'can stand for everything that our culture has to repress – the proletariat, sexuality, other cultures, alternative ways of living, heterogeneity, the Other'.[79] In 'Das Unheimliche' Freud revisits this inherent paradox within the Enlightenment and its obsession with elucidating the unknown.[80] His essay becomes the locus within which what has been repressed by the Enlightenment rationalism returns. In Julia Park's opinion, Freud's essay is the historical verbalization of the uncanny feeling at the moment of the Western encounter with the 'irrational'.[81]

Similar to *Frankenstein,* the linkage of the *unheimlich* to the Enlightenment becomes also manifest in Hoffmann's text which was written in 1816. The Enlightenment's narcissistic desire to both visualize and rationalize is parodied by Hoffmann. The numerous ocular devices such as lenses and glasses in the story only intend to obscure intelligibility. While the

[78] Daisy Connon, *Subjects Not-at-Home: Forms of the Uncanny in the Contemporary French Novel: Emmanuel Carrère, Marie NDiaye, Eugène Savitzkaya* (Amsterdam: Rodopi, 2010), p. 44.
[79] Mladen Dolar, '"I Shall Be with You on Your Wedding-Night": Lacan and the Uncanny', *October*, 58 (1991), 5–23 <https://doi.org/10.2307/778795> (p. 19).
[80] Park, pp. 45–68 (p. 45).
[81] Park, pp. 45–68 (p. 46).

Enlightenment encourages the nature of rational thinking by eliminating the inexplicable and the uncanny such as Dark magic and sorcery, *The Sandman* intentionally gives voice to the repressed. It is 'a satirical critique of visual standards of Enlightenment knowledge' and a mockery of 'the visually saturated Western culture'.[82] The story is replete with visual and ocular images only to obscure and subvert the sensible. As Park notes, 'in Hoffmann's story, the Enlightenment instruments of reason only end up obscuring and distorting reality though they seem to clarify it.'[83] In other words, there is an *excess* of visibility that shields the story from explaining the sequence of events. Referring to the proliferation of ocular associations in 'Das Unheimliche', Dolar believes that Freud's analysis gives voice to '*a specific dimension of the uncanny that emerges with modernity*' (italics in original).[84] He argues that the historical rupture identified as the Enlightenment made a shift in the 'place' of the unenlightened beliefs such as sorcery, animism and dark magic. What used to be placed within the 'area of the scared and untouchable' in pre-modern societies, it now became 'placeless' in the Age of the Enlightenment.[85] In other words, the Enlightenment repressed and dispossessed the uncanny. Therefore the return of the *unheimlich* signifies the return of the repressed. Regarding this, Park says:

> Thus produced by 'the Enlightenment,' the uncanny represents the return of western civilization's repressed roots in such unenlightened beliefs as superstition, the supernatural and magic. In short, the uncanny signifies the dread return of excess and indeterminacy, remnants from the age of pre-Enlightenment.[86]

Freud verbalizes the uncertainty around the issue of subjectivity 'that troubled the eighteenth-century subjects'.[87] In other words, behind the mask of reason, there is always a fear of the unknown, the inexplicable that mostly assails in the form of an uncanny double. The

[82] Park, pp. 45–68 (p. 47).
[83] Park, pp. 45–68 (p. 58).
[84] Dolar, pp. 5–23 (p. 7).
[85] Dolar, pp. 5–23 (p. 7).
[86] Park, pp. 45–68 (p. 46).
[87] Park, pp. 45–68 (p. 45).

uncanny becomes a space where the stability of the self is erased. What the Enlightenment harbours within itself is the presence of the Other either in the form of subjectivity, race or gender. Freud's text can be then considered a 'historical allegory', which voices the presence of disintegrated subjectivity that runs counter to the era's effort to homogenise differences. On a different level, Park rightly refers to the continuity of the Enlightenment ideology to postmodernist, post-Enlightenment 'structures of subjectivity'.[88] In other words, modernity still haunts postmodernity from within and this is one reason that Freud's essay almost a century later after Hoffmann's *The Sandman* employs his psychoanalysis to 'point out systematically the uncanny dimension pertaining to the very project of modernity'.[89] The erasure of the subject's transparency, the verbalized and visualised presence of an uncanny double or an unwelcomed stranger, informs later appropriations of the *unheimlich* across disciplines. In the following sections, I shall discuss the use of this charged space within the Enlightenment that can unlock potentialities for encountering the other within contemporary discourses and disciplines, particularly postcolonial theories.

2. The *Unheimlich*: A Return to Contemporary Thought and Postcolonialism

Thus far, I have discussed how the ambiguity of the term *unheimlich* has opened up an interpretive space for discussions of the return of the repressed (Freud) and a sense of estrangement caused by disappearing homely, familiar borders (Heidegger). The anxiety perceived in the writing of both Heidegger and Freud was traced back and historically anchored in the Enlightenment. I demonstrated that the *unheimlich* can be applied to show the presence of different identities that Western hegemony attempted to collapse, but they uncannily return. In order to show how the historical development of the concept and its semantic and linguistic

[88] Park, pp. 45–68 (p. 46).
[89] Dolar, pp. 5–23 (p. 23).

ambivalence can offer new perspectives on home and belonging, this section aims to mediate the link between Freud's and Heidegger's reading and contemporary appropriations of the concept, particularly by postcolonial studies.

One significant deconstructive reading of Freud's essay is put forward by Hélène Cixous. In 'Fiction and Its Phantoms' (1976), Cixous draws attention to paradoxes and inconsistencies within Freud's text. She calls into question Freud being a detached observer of literature and challenges his assumption that there is a wide gap between psychoanalysis and aesthetics. Cixous reveals Freud's disguise under the mask of a psychoanalyst distancing himself from the realm of literature, but who 'inadvertently' is affected by his own subject of study. She juxtaposes the essay's larger section on lexical genealogies of *unheimlich* with a few intermittent disruptions of the essay, when Freud tells the reader about his own uncanny experiences. Cixous interprets this moment as an inverted role between Freud and his text, when the role of Freud as the psychoanalyst changes places with the object of his study. As discussed earlier in this chapter, Cixous argues that in order for Freud to explain the uncanny in Hoffmann's story, he does not summarize the novel, but rather 'cuts' it to make it less uncanny. This reduction of the uncanny elements mainly occurs due to Freud's lack of observation of the novel's female characters, in particular Hoffmann's female automaton. Cixous presents the reader with a compelling 'reversed' textual analysis of Freud's essay, saying that his text is haunted by its own shadow. She reveals that Freud's confident claim to explain the uncanny effect in Hoffmann's story is undermined by the resistance and undefinability of the term – which also uncannily portrays Hoffmann more and more as Freud's double. What I take from Cixous's argument is the *unheimlich*'s force and potential for 'reversals', which undermine any stable grounding.

In a different reconfiguration of the uncanny, Julia Kristeva, instead of criticizing Freud in a Cixousian manner, embraces the politics of foreignness and doubling in *Strangers to*

Ourselves (1988).[90] Foregrounding the concept of the *unheimlich*, she expands her psychoanalytic undertaking to encompass social and political aspects. In the first part of the book, Kristeva refers to France, stating that 'nowhere is one more a foreigner than in France'.[91] This statement serves an autobiographical detail, which hints at her own life being a Bulgarian stranger in France. She traces political, textual and philosophical associations of *unheimlich* back to Ancient Greece. Following a chronological passage through history, Kristeva eventually returns to France and the representations of strangers within the French Revolution and the Declaration.[92] *Strangers to Ourselves* demonstrates that Freud's uncanny is a discourse harbouring the moment when the West confronts its Other. Kristeva suggests that one of the functions served by psychoanalysis is to expose the Enlightenment contradictions between nature and nation as well as between the rights of human beings and those of citizens. The latter inconsistency resonates strongly with my analysis of the novels, in particular Caryl Phillips's *The Nature of Blood*, to which I shall return later in this thesis. In Kristeva's view, if the *unheimlich* already exists within the Enlightenment, it is one which expresses itself through doubling and otherness. While imperialism alongside the Enlightenment encouraged the production of conventional historiography, her discussion of the Enlightenment is predicated on the concept of alterity, which brings about the disintegration of the intellectual ideas of this discourse. This notion makes Kristeva's argument relevant to contemporary issues such as belonging, identity and xenophobia.[93]

As discussed earlier, the anxiety induced by the sudden unfamiliarity of something long known takes different shapes in Heidegger's philosophy and Freud's psychoanalysis. Perhaps, we can argue that this anxiety presents itself mainly in the form of psychological disorientation

[90] Julia Kristeva, *Strangers to Ourselves*, trans. by Leon S. Roudiez (London: Harvester Wheatsheaf, 1991).
[91] Kristeva, p.38.
[92] The Declaration of the rights of Man and of the Citizen in 1789.
[93] Anneleen Masschelein, *The Unconcept: The Freudian Uncanny in Late-Twentieth-Century Theory* (New York: SUNY Press, 2011).

in Freud's reading and more of a physical displacement in Heidegger's. With regards to this view, discussions of 'place' in relation to, and at times in opposition to, 'space' find a significant resonance. The lexical root of the term, namely a sense of familiarity associated with the home, legitimises subsequent interpretation of the term in architecture and postcolonial projects, which intend to affect our understanding of cognitive and physical qualities of the home. One fascinating architectural analysis of 'home' is presented in Anthony Vidler's *The Architectural Uncanny: Essays in the Modern Unhomely* (1992). He employs various perspectives on the uncanny to shed light on practices and 'actual' realisations of the *unheimlich* in architecture. He proffers a tangible analysis of qualities of the physical space and the visible representation of the uncanny as registered on locations and sites. In his view, the unhomely as a fundamental state of our modern world finds corresponding manifestations in disturbing architectural qualities. He demonstrates how the familiarity of the home is played against the estrangement of the world in modern architecture.

The space and place dialectic returns with renewed vigour in postcolonial theory. The association between characteristics of space and subjectivity translates the *unheimlich* into postcolonial discourses, with the aim of focusing on alienation, diaspora, belonging and identity. This gesture, in Masschelein's words, 'has resulted in an alternative translation for *unheimlich*, namely unhomely'.[94] In *The Location of Culture* (2004), Homi K. Bhabha puts forth a theoretically innovative and profoundly political framework to revisit the notions of identity, home, and diaspora in a postcolonial context. Bhabha proposes his own theory of cultural hybridity which goes beyond a simple binary structure of West/East and is capable of enunciating cultural difference rather than containing or stereotyping it. Underpinned by wide-ranging discussions, *The Location of Culture* begins with examples of numerous cross-cultural and trans-historical literary sites where the uncanny, or the unhomely becomes 'the

[94] Masschelein, 'A Homeless Concept', <http://www.imageandnarrative.be>.

paradigmatic colonial and post-colonial condition'.[95] Reflecting on Freud's psychoanalytical rendering of the *unheimlich*, Bhabha provides a fertile theoretical context to reinterpret the term; evoking the much discussed 'intellectual uncertainty' throughout Freud's essay, Bhabha resituates it in a postcolonial context to refer to the moment of undecidability. He regards this moment as 'cultural splitting' when culture's dominance is questioned and culture faces its uncanny double or 'culture's "none-sense"'.[96] Bhabha mainly focuses on the role of literature that can echo the subjective aspect of displacement. He says:

> Although the 'unhomely' is a paradigmatic colonial and post-colonial condition, it has a resonance that can be heard distinctly, if erratically, in fictions that negotiate the powers of cultural difference in a range of transhistorical sites.[97]

Praising the literature that attempts to verbalize subordinated people's repressed history, Bhabha shows awareness of the dangers or perhaps impossibility of retrieving 'roots'.[98] The tendency to glorify the past tends to bring about 'the fixity and fetishism of identities' and to force sameness on cultural differences. Bhabha revisits Heidegger's conceptualization of dwelling in place. Similar to Heidegger, who brings into focus the problematized moment of existence and dwelling, which also forms our subjectivity, Bhabha employs the term 'presencing'. The history of the present or 'presencing' needs be captured in that moment when our easy connection with the home and the world is disturbed; the moment when our place in the world and our familiarity with the home is estranged and we need to constantly relocate our sense of cultural 'groundedness'. Significantly, this new space marks a new beginning, which echoes Heidegger again for whom a space is 'placed' within a boundary, but 'a boundary is nor that at which something stops but [...], the boundary that from which something *begins its presencing*' (italics in original).[99] Though compelling, Bhabha's appropriation of Heidegger is

[95] Homi K. Bhabha, *The Location of Culture* (London and New York: Routledge, 2004), p. 13.
[96] Bhabha, *The Location,* pp. 194–5.
[97] Bhabha, *The Location*, pp. 9–11.
[98] Bhabha, *The Location,* p. 13.
[99] Bhabha, *The Location,* p. 7.

problematic. Heidegger's emphasis on 'place' rather than 'space' indicates his inclination towards post-war theories of recreating the nation in geographical terms. Bhabha reads the nation as a space, where hybridity and migrants' 'in-between' situation turn the boundaries of the nation into a 'transnational' space. While in Heidegger's configuration, the concept of the border evokes a solid, fixed and exclusive entity that protects the nation, 'the border to Bhabha', as Robinson argues, 'is privileged as a spatial and not a platial figure'.[100] Referring to Bhabha's usage of Heidegger's theories, Robinson says, 'notions of in-betweenness, liminality, hybridity, marginality, syncretism, transit and process militate against any form of autochthonous or totalized subjectivity. Bhabha resists border dialects.'[101] Perhaps, without dismissing the 'platial' implications or geographical connotations of the border, we can develop a better understanding of home and belonging if we regard this 'transnational' space in between borders as the site of unsettledness and un-belonging.

In 'Unhomely Lives: The Literature of Recognition', Bhabha condenses the theme of *unheimlich* into his reading of selected literary pieces such as Henry James's *The Portrait of a Lady* (1881), Toni Morrison's *Beloved* (1987), and Nadine Gordimer's *My Son's Story* (1990). His reading of the novels is informed by a delicately balanced appropriation of both Freud and Heidegger, though he mainly acknowledges his indebtedness to Freud's *unheimlich* in 'Unhomely Lives'. Bhabha provides an insightful analysis of a disorienting sense of both space and place as perceived in the collapse of domestic space and political sites, or the private and the public spheres. Significantly, Bhabha shows how feminism, like an uncanny double, challenges 'the patriarchal, gendered nature of civil society' by making visible gender differences.[102] For Bhabha studying world literature increases our awareness of the ways in which cultures distinguish themselves from other cultures through their projections of what

[100] Robinson, 'Place-in-Space', pp. 16–39 (p. 21).
[101] Ibid.
[102] Bhabha, *The Location*, p. 15.

belongs to them and what they render as 'otherness'.[103] Also the 'borders' of world literature trace the displacement of migrants, refugees and the colonized and become one with these displaced people's 'border and frontier conditions'.[104] The narrative space of these novels serves as a site where both the home and the world begin dwelling. Bhabha presents a fascinating reading of Tony Morrison's *Beloved* by blending gothic aesthetics, psychoanalysis and postcolonial theories in his analysis. Bhabha interprets the unhomely moment as the reversal of what has been disavowed and forgotten when he says: 'The logic of reversal, that turns on a disavowal, informs the profound revelations and reinscriptions of the unhomely moment.'[105] The unsettling house of *Beloved* 'contains' a secret, namely memories of racial violence. These unhomely memories constantly haunt the residents and manifest themselves in banal realities and day to day life within their domestic space.

Bhabha undoubtedly gives valuable insight into contemporary critical theory through his profound postcolonial critique; however, his postcolonial model of the *unheimlich* is not free from problems. While he is aware that his reading of these different historical and political contexts tends to homogenize their differences, Bhabha ultimately uses the theme of the unhomely to focus mainly on these novels' similarities rather than specific contexts. In other words, the differences between these unhomely sites in his selected novels do not strongly communicate what has made these sites unhomely. Similarly, while his emphasis on feminism and gendered spaces that defy a symmetrical representation of home and society is an invaluable source of inspiration, he never tells us how these female characters are different from one another. Historical particularities that inform each of these literary contexts are overshadowed by his emphasis on their sameness. This reservation aside, Bhabha powerfully creates links between the postcolonial and Freud's *unheimlich*.

[103] Bhabha, *The Location*, p. 17.
[104] Bhabha, *The Location*, p. 17.
[105] Bhabha, *The Location*, p. 15.

While this thesis attempts to explore the intersection between postcolonial theory and the *unheimlich*, my focus mainly falls on the concept of home and different spatial, temporal and literary forms it takes in the post-imperial British novel. Thus, the theoretical model that I hope to develop needs to go beyond the spatial and temporal rhetoric of postcolonial and also colonial theory, one that can highlight the complexities and the troubled space of home in contemporary British literature. But how can we adapt the postcolonial framework to make it relevant to post-imperial British texts? Revisiting Paul Gilroy's *The Black Atlantic: Modernity and Double Consciousness* (1993) and *After Empire: Melancholia or Convivial Culture?* can better help us develop a nuanced understanding of 'home' in the post-imperial British context. As discussed in the previous sections, the sense of estrangement or homelessness of the modern human, perceived in the theories of several thinkers such as Freud, Heidegger, and Gaston Bachelard, was mainly reinforced by displacement, disillusionment and a loss of a secure home following the First and Second World Wars.[106] This argument is viewed from a different angle in *The Black Atlantic*. Gilroy investigates the experiences of black people affected by modernity and their sense of confusion and disorientation about their 'embeddedness in the modern world'.[107] He argues that modernity and black identity are inextricably linked since 'racial slavery was integral to western civilization'.[108] Gilroy meaningfully uses the term 'double-consciousness' coined by W. E. B. Du Bois and traces Du Bois's life journey and his developing ideas about race and his place in the modern world.

The unhomeliness which Du Bois feels at 'home' in America is eloquently voiced in his collection of essays *The Souls of Black Folk* (1903). With the rise of racism in America, Du Bois speaks about the suffering and otherness of African Americans, including his own. The troubled sense of home for Du Bois resonates strongly with a line from 'Of Our Spiritual

[106] The Introduction of this thesis began with a quote from Bachelard's *The Poetics of Space*.
[107] Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (London, New York: Verso, 1993), p. ix.
[108] Gilroy, *The Black Atlantic*, p. x.

Strivings', where he asks 'why did God make me an outcast and a stranger in mine own house?'[109] The psychological aspect of this estrangement is epitomised in his renowned term 'double-consciousness'.[110] The world around him, he argues, has not given a 'true self-consciousness', there is no home through or against which he can define who he is, but he has to constantly 'see himself through the revelation of the other world'.[111] Black consciousness is a 'sense of always looking at one's self through the eyes of others'.[112] Being black and American is an unreconciled state of having two souls 'in one dark body, whose dogged strength alone keeps it from being torn asunder'.[113] This internal twoness becomes a shadow that haunts a black soul in *The Souls of Black Folk*.

Gilroy's starting point, namely contemporary black English people, intends to demonstrate the inadequacy of nationalism, colour, race or a language of nationality in defining the identity of British blacks. Nationalism was primarily established as one significant mode of identification during Europe's modern age, namely late eighteenth and early nineteenth centuries. When re-examined against the background of the blacks in the West and their connection to 'one of their adoptive, parental cultures', namely 'the intellectual heritage of the West since the Enlightenment', we realize a problem that arises from equalling nationalism and culture.[114] In other words, the cultural hybridity that characterizes the black British does not map onto nationality as a defining identity. For this reason, Gilroy looks 'outwards' in search of a more liberating identity that can express the experience of black people. Gilroy's search to 'comprehend the doubleness and cultural intermixture that distinguish the experience of black Britons in contemporary Europe' leads him to 'make an intellectual journey across the

[109] W. E. B. Du Bois, *The Souls of Black Folk* (New Haven & London: Yale University Press, 2015), p. 4.
[110] The term double-consciousness appears hyphenated in *The Souls of Black Folk.* Although in *The Black Atlantic* Gilroy abandons the hyphen, this thesis has retained the hyphen to keep faithful to Du Bois's text.
[111] Bois, *The Souls*, p.5.
[112] Bois, *The Souls*, p.5.
[113] Bois, *The Souls*, p.5.
[114] Gilroy, *The Black Atlantic*, p. 2.

Atlantic'.[115] The black Atlantic, in Gilroy's view, instead serves as an identity that does not geographically or culturally limit black experience. Discussions of diaspora in the context of black history were firstly inspired by 'unacknowledged Jewish sources'.[116] For this reason, Gilroy suggests that diaspora as a concept has the potential 'to pose the relationship between ethnic sameness and differentiation: a *changing* same' (italics in original).[117] Without collapsing different historical contexts into one, diaspora connects blacks and Jews and thus conversations between the two histories are also 'important for the future of black Atlantic cultural politics as well as for its history'.[118] This argument becomes significantly relevant in the context of Caryl Phillips's *The Nature of Blood*, where two different historical diasporas, African and Jewish, are constantly in dialogue across the narrative. In Chapter 3 I shall return to this novel where a different model of understanding home in diaspora is proposed by Caryl Phillips.

Yet, if we argue that national solidarity risks homogenizing differences, as Gilroy observes, how can we understand sexual difference(s) without imposing an oversimplified model of female solidarity? Is an awareness of existent gender imbalances sufficient to stipulate resistance against powerful patriarchal structures of the nation and to differentiate between different women's movements? What we can repudiate from the outset, however, is all-inclusive categories. This suggests that, in order for us to have an informed analysis of gender relations and home, we need to understand the cultural and historical specificity of every context as well as the writer's or the critic's positioning. According to the editors of *Nationalisms & Sexualities* (1992), discussions of women's subordination can be looked at from two different angles. One is to say that what binds women across various histories and geographies is an 'essentializing' form of sexual oppression. Namely, 'women are naturally

[115] Gilroy, *The Black Atlantic*, p. 4.
[116] Gilroy, *The Black Atlantic*, p. xi.
[117] Gilroy, *The Black Atlantic*, p. xi.
[118] Gilroy, *The Black Atlantic*, p. xi.

and essentially united by their "common" subordination.'[119] This view, as these editors discuss, has been largely challenged by women of colour, for whom the mere emphasis on subordination as a 'common' identity will readily dismiss other forms of gender inequality, particularly in relation to colonialism and later decolonization movements, which hardly fought for female liberation. However, the editors of *Nationalisms & Sexualities* point out that sexual oppression can be viewed from a different angle. Without reversing the essentialist view, which focuses on women's subordination, to that of an anti-essentialist, we may begin by focusing on particularity and specificity of every context, on sexual identities and differences between women, and then, mobilize 'new kinds of solidarities'.[120] This view informs my analysis of Warner's *Indigo*, where I will argue that the unhomely co-existence presents itself in the denial of equality between maleness and femaleness, but also in the rejection of varied histories against which the subordination of the novel's female characters needs to be understood.

The final section of this chapter will bring together the *unheimlich* and postcolonial theory in the context of the post-imperial British novel. I attempt to show what my reading of the three novels entails throughout this thesis and discuss briefly how each novel in this study builds awareness of the problematic home space and of the need to constantly reflect on creating home in writing.

3. Colouring the *Unheimlich*: Homeward Writing in Post-Imperial Britain

In this section, I return to some of the main themes, motifs, and re-interpretations of the *unheimlich* that I have discussed throughout this chapter to show how this concept informs my postcolonial framework. Focusing on a different crossroads of postcolonial theories and the *unheimlich* aesthetics, I attempt to 'colour' the *unheimlich* so that I can, to repeat Weber, *interpret* and not simply *perceive* the Other.[121] Throughout this thesis I trace the sites which are

[119] *Nationalisms & Sexualities*, ed. by Andrew Parker and others (New York & London: Routledge, 1992), p. 4.
[120] Andrew Parker and others, p. 4.
[121] As mentioned in the section 'Freud and *The Sandman*: Visualizing the *Unheimlich*', Weber proposes that the uncanny 'can no longer be simply perceived, but rather read and interpreted'.

spatial-temporal markers of the uncanny. By colouring the *unheimlich*, I would like to use the heterogeneous nature of the concept to emphasize the significance of places that defy any attempt to make the Other the same. I will examine the notion of estrangement in this context as a crucial impact of the Enlightenment, modernity and imperialism. As discussed, the historical complexity that fleshes out Freud's psychoanalytical model gives voice to the deep anxiety of 'Western Europe's passage into Enlightened modernity'.[122] However, while Freud's essay captures one expanding moment of the Enlightenment and, therefore, converges primarily with the white history of modernity, I would like to encapsulate a broader temporal and spatial span as represented in the selected texts, and relate to the *unheimlich* as the moment of 'un-belonging' for a wider range of individuals, in particular non-white people, de-feminized and disempowered women, dehistoricized lives and the voluntarily or forcefully displaced. I argue that their uncanny return to the narrative space of contemporary British writing bespeaks of their temporal, spatial and psychological disorientation which powerfully impels the reader to re-think the 'place' of home. In what follows I would like to discuss what my colour-coding of the *unheimlich* entails and to show how Barnes, Phillips and Warner offer their different models to accommodate an unsettling home space in their writings.

Throughout this chapter, I have discussed the *unheimlich*'s multiple journeys and various shapes across several disciplines, displaying the ways in which this concept can be developed in the field of postcolonial theory. Yet, the question is how can we formulate a postcolonial framework, which can help us understand home and belonging in the context of Britain? Bhabha's use of the *unheimlich* to relate to the literature that unsettles us can serve as our starting point, but there needs to be a more patient treatment of every context within which home borders enforce a sense of estrangement on the reader. As discussed in the Introduction of this thesis, I intend to apply an 'unconventional' approach to develop the notion of 'home'.

[122] Park, pp. 45–68 (p. 45).

In order to understand where we can position England with regards to aspects of nation, home and belonging, this project investigates how the home space is denied to individuals by virtue of race, gender, sexuality. Taking my lead from Paul Gilroy, I would like to show how the post-imperial British novel rewrites narratives of the English border in a way to 'unhome' and 'un-nation' us. I offer the *unheimlich* as a theoretical framework that is capable of exploring the tension perceived in Britain's continued life of colonial memories in the world of the post-imperial novel. By emphasising home or precisely a lack of it in these texts, this thesis demonstrates that Barnes, Phillips and Warner encourage, without simplifying or forgetting of the colonial past, 'cohabitation' or in Gilroy's words, 'conviviality'.[123] They offer a different view of humanity and home in their writing, one which allows us to develop 'moral and political opposition to racism'.[124]

While Gilroy's emphasis falls on a black Atlantic culture that averts the force of cultural nationalism or other restricting forms of identification such as ethnicity, I hope to expand this argument, demonstrating how the nation has to constantly redefine itself to allow various forms of identity, not only of the country's black population, but everyone; an image of the nation in which everyone is permitted to belong, but not necessarily feel rooted. I would like to argue that we can cautiously contend with David Miller, who in *On Nationality* defends the ideals of nationhood. We might argue that nation or nationality do not need to disappear or become discredited; they should merely identify possible avenues for different ways of understanding home. What need to be constantly read against Miller's defence of the principle of nationality, however, are 'unconventional' ideas of home and belonging. By clinging onto ethnicity, racial solidarity or other forms of national identities in order to feel rooted, we 'cut down' or reduce the space of home and forcefully keep 'home' within national or geographical bounds. This

[123] Gilroy, *After Empire*.
[124] Gilroy, *After Empire*, p. xii.

view suggests that experiences of immigrants can mobilize different perspectives on 'home', *unfamiliar* to the nation's 'clearly-defined, static notions of being "in place" [...]'.[125] As John McLeod puts it, 'these models or "narratives" of belonging no longer seem suited to a world where the experience and legacy of migration are altering the ways in which individuals think of their relation to place, and how they might "lay claims" to lands that are difficult to think in terms of "home" or "belonging".'[126]

The question we should ask, then, is how we can understand the 'place' and 'space' of home in relation to Britain. I examined Heidegger's notion of dwelling-in-place and its dangerous appeal to nationalistic movements. Bhabha's solution to rescue the concept of dwelling from the notion of 'place', which immediately imposes geographical borders on dwelling, is liberating, but, as discussed, not free from weaknesses. However, Bhabha views the notion of nation as 'incomplete' and always in the process of becoming a 'nation'. In other words, the space of nation is wider than its place, so national identity should go beyond a country's physical borders. This argument resonates strongly with the post-imperial writing, which contests the political boundaries of Britain. The postcolonial unhomely that this thesis attempts to develop posits a relationship between colour, race and gender relations in the context of England. I aim to investigate how literature of British society today registers incommensurable differences that tend to divide Britain's political map internally and externally.

As a concept which is etymologically and conceptually linked to unhomeliness, the *unheimlich* stages ambiguities in the perception of familiar borders. In the context of this thesis, this ambivalence translates to an uncertainty around the familiarity of Britain, which makes it *unheimlich*. The sites of uneasy co-existence, which bring the worlds of the these novels closer

[125] McLeod, *Beginning Postcolonialism*, p. 214.
[126] McLeod, *Beginning Postcolonialism*, p. 214.

to one another, serve as the starting point for perceiving different histories, which inform the novels' narrative space as well as these authors' own cultural and political positionings. According to Bhabha, 'the unhomely moment relates the traumatic ambivalences of a personal, psychic history to the wider disjunctions of political existence.'[127] However, as I would like to argue, the novels' differences should be primarily discussed in the context of the received histories and radical positioning that they attempt to challenge. The 'alien' presence that estranges the familiar Britain in the depicted world of these novels takes different shapes, responding to different historical and political contexts; we perceive this alien presence as both an external force displacing the characters, and individuals' psychological insecurity projected on the home, landscape or topography of the space where they do not feel quite at home. The post-imperial British novel, in various forms, grapples with issues of identity, home and belonging. This study focuses on the problematization of home in the post-imperial/postcolonial British novels that, following the demise of the British Empire, have to display a complex home space within which a shared but uneasy history of the colonial period needs to be perceived. In various manners, the post-imperial British texts harness the repressed history which, now verbalized, converses through that which was supposed to be shielded from the eye, but has come into sight. The aesthetic shift in the representation of the unhomely as an element of strangeness bespeaks of a greater change in the socio-geographical and socio-political realms of the uncanny and its relation to home, country and boundaries. With regards to this view, I will discuss my final point in relation to the postcolonial unhomely as an approach that this thesis has developed. By the end of this thesis, I will have demonstrated that the complexities of British society today will invite us to move beyond a postcolonial analysis. The thesis's postcolonial model will question its own critical limits in capturing the complicatedness, complexities and nuances of Britain today.

[127] Bhabha, *The Location*, p. 15.

The *unheimlich* as a 'historical allegory', voicing the dark and unenlightened side of the Enlightenment, can be looked at in a new light. The *unheimlich* can be suggested to serve as another historical allegory, as a condition or sign of post-imperial England and of difficulty of defining home at the crossroads of different cultures, histories and ethnicities existing in England's plural cultural space. However, this 'allegory' is as much 'backward-looking' as 'forward-looking'; it relates to a history, which does not belong to the past. This history is constantly made in the present through restless stories about the past. I will demonstrate that *Arthur & George*, *The Nature of Blood* and *Indigo* offer possibilities to perceive and interpret home by a paradoxical act of exposing unsettling narratives of the British 'border'. Therefore, by reflecting on England's repressed history, these novels emerge as a *counter-narrative*; they introduce the 'un-thinkable' and 'un-inhabitable' sites, locating the dimension of the Other.

In the following chapter, I will analyse the interplay between homely and unhomely in Julian Barnes's *Arthur and George*, discussing Barnes's critique of England. I will show how the novel expands our understanding of 'home' by including other ethnic minorities, the historical Edalji family, whose rights to ownership of a secure, homely place are violated.

Conclusion

It has been the aim of this chapter to revisit Freud's essay 'Das Unheimliche' ('The Uncanny) and significant renderings of the concept of the *unheimlich* (the uncanny or the unhomely), determined by its 'unruly' nature. Given the ambivalent and undefinable nature of the *unheimlich*, I have focused on certain themes and motifs which can be discerned from Freud's essay as well as the development of the concept following the publication of 'Das Unheimliche'. In 'The Uncanny', Freud sets out to define the *unheimlich* in Hoffmann's *The Sandman* which, Freud believes, epitomizes the uncanny. Freud shows the inherent ambiguity

within the German term *unheimlich*; it not only signifies 'undomesticated' and 'alienating', but also semantically overlaps with its antonym *heimlich*. This ambiguity implies that there is always an element of uncertainty or doubt in the realm of the familiar. In other words, there always exists something unknown at the heart of the domesticated, the familiarized.

This chapter has also discussed that the generative force of Freud's essay should be related to uncanny themes and motives that he extracts from his reading of Hoffmann's novel *The Sandman*. Concepts such as the double, the death drive, and repetition compulsion are amongst the most significant themes that Freud introduces in his essay, which this thesis will also employ in the analysis of the novels in the following chapters. However, I have also shown that subsequent interpretations of the *unheimlich* have equally focused on *The Sandman*'s uncanny elements that Freud overlooks. For him the uncanny manifests that moment when the relation between the conscious and the unconscious becomes 'visibly' perceptible. He provides a summary of the novel which does not take into consideration Hoffmann's literary and narrative techniques. By fixing his eyes on the figure of the Sandman, Freud 'unsees' the game that the narrative plays. In order to explain the uncanny, he erases differences and collapses all the characters of Hoffmann's novel into one male figure. In other words, by visualizing the concept of the *unheimlich*, Freud tries to make it representable. According to Weber, 'We know that the relation between figurative language and what it figures cannot be adequately grasped in metaphors of vision.'[128] Highlighting differences among uncanny repetitions serves as one crucial conceptual point in this thesis. As I will discuss in the detailed analysis of each writer, I will focus on sites of narration where the unhomely is both 'sited' and 'sighted', but only to interpret what cannot be represented, namely home.

This theoretical chapter significantly discusses another formulation of the *unheimlich* by Heidegger which was proposed around the same time as Freud's 'Das Unheimliche'. In

[128] Weber, pp. 1102–33 (p. 1115).

Being and Time, Heidegger takes an onto-existential route, using the *unheimlich* to refer to our existence in the world as unhomely. In Heidegger's view, '*Not-being-at-home must be conceived existentially and ontologically as the more primordial phenomenon'* (italics in original).[129] His analysis mainly shows the broken connection between home and the modern consciousness in the context of war. However, this universal aspect of Heidegger's ontological 'homelessness' is later channelled into a particular desire for home within fascism. Despite problematic political affiliations, Heidegger's philosophy of the damaged link between dwelling and feeling at home can prove insightful in re-thinking the 'place' of home.

The concept of the uncanny may adopt different shapes within contemporary culture, art and thought. For instance, while critics such as Kristeva and Cixous read Freud's text analytically to create challenging views not only on the *unheimlich* but also on Freud and his psychoanalytical approach, some disciplines such as architecture and postcolonialism draw on the semantic and linguistic associations of the uncanny to broaden our outlook. Kristeva's reading of the uncanny reveals the presence of alterity within the Enlightenment and problematizes this discourse's claim to any linear and progressive concept of history. In Hélène Cixous's view, on the other hand, Freud struggles to repress alterity within his text. The repression of strangeness and alterity not only gives a false impression of rational analysis and the unified subjectivity, but also glosses over the very uncanniness inherent in the economy of representation. However, she argues that the uncanniness of his text comes across with force not only through accounts of his *unheimlich* experiences but also in the very structure of the essay.[130] Spatial connotations of the *unheimlich* have generated a plethora of interpretations, particularly in the field of postcolonialism. What can be discerned in the discussion of the unhomely is the strong relationship between places and the subjective effect they have.

[129] Heidegger, *Being and Time*, p. 183.
[130] Cixous, pp. 525–645.

Due to the term's etymological link to the concept of home and its accompanied undertones, the significance of the *unheimlich* can be discerned in its usefulness to postcolonial interpretations of belonging, alienation and diaspora. To explore the connection between the *unheimlich* and postcolonial theory, Homi K. Bhabha's model proposed in 'The Unhomely Lives: The Literature of Recognition' has been discussed. Bhabha yields a fascinating reading of certain literary pieces where the imagined house 'contains' racial memories of the past and thus constantly de-domesticates its residents. However, this chapter has also highlighted some inconsistencies in Bhabha's analysis; this chapter has shown that his model does not sufficiently distinguish between different historical contexts of the literatures he is reading. I have argued that in order to understand the complex representations of home in contemporary British literature we need to find a model that can be more liberating than the postcolonial. As discussed, Gilroy's critical thinking gestures at a move beyond postcolonialism. While recognizing the reductiveness of Britishness as a nationalist identity in defining black Britons, Gilroy draws attention to the complexity of the imperial and colonial times that have now shaped Britain's diverse demographic. His model renders Britain simultaneously familiar and strange.

Taking my cue from Gilroy's work, I have posited the *unheimlich* as my interpretive framework to not only capture the haunting colonial and imperial legacy within the world of the selected novels, but also to show how Barnes, Phillips and Warner attempt to develop a sense of home in its absence. These novels also become a narrative space where the *unheimlich* gives rise to the repressed history, race, gender and identity. The denied and suppressed histories, people and races have various physical and visual manifestations in these novels. As Haider, in her reading of Pat Barker's *The Regeneration Trilogy* (1966), argues, it is akin to the 'witnessing of an "impossible history"', meaning a history that has never been documented

and falls ‘outside our frame of known facts’.[131] Therefore, ‘home’, in these novels, is a space that cannot be geographically located, nor can it be visibly represented. It needs be perceived and interpreted through the sites that nullify its existence.

[131] Amna Haider, ‘War Trauma and Gothic Landscapes of Dispossession and Dislocation in Pat Barker's Regeneration Trilogy’, *Gothic Studies*, 14.2 (2012), 55–73 (p. 56). <https://www.manchesterhive.com/view/journals/gs/gs-overview.xml> [accessed 14 October 2019].

Chapter 2: Julian Barnes's *Arthur & George*: A Return to an Unhomely Past

The primary focus of this thesis is to explore the relationship between the *unheimlich* and home in a series of contemporary British novels, namely *Arthur & George*, *The Nature of Blood* and *Indigo*. Each text revisits crucial moments in Britain's imperial past and thus my analysis of the *unheimlich* is located within the on-going concern over the nature of post-imperial England in a postcolonial period. Through reference to the postcolonial unhomely, the present study aims to show how contemporary British writing reveals a disconcerting moment in the nation's imperial past and thus displays ambivalence and strangeness perceived around 'home' once read against the post-imperial context of these novels.

In the previous chapter 'The Conceptualisation of the *Unheimlich*', I discussed Freud's essay 'Das Unheimliche' ('The Uncanny'). Beginning the essay by defining the term *unheimlich* which is the opposite of *heimlich* (meaning 'belonging to the home', 'familiar' and 'domestic'), Freud arrives at an ambiguous point where the antonyms coincide and both come to denote something strange and terrifying at the heart of familiarity. They signify the moment when something kept out of view and concealed within the familiar space comes into 'sight'.[132] As if haunted, the house becomes at once familiar and strange. In Chapter One I discussed how the etymological root of the German term *unheimlich* can be reconfigured within postcolonial theories to bring the presence of other identities, mainly ethnic minorities, into *sight*. As a concept which is etymologically and conceptually linked to unhomeliness, the *unheimlich* stages ambiguities in the perception of familiar borders. The uncanny has latent potential to retrieve past forms. It disturbs temporal and spatial fixity and can be viewed as a revelation of ambivalence inherent in the concept of home and can lead us to realise how the homely and unhomely change places.

[132] Freud, pp. 121–62 (pp. 126–30).

The primary focus of this chapter will be the ways in which the fictional/historical realm of Julian Barnes's *Arthur & George* stands as a site of unhomeliness. There are two significant historical periods to consider in the analysis of Barnes's novel: Victorian and Thatcherite. By bringing these two different historical moments into contact, this chapter examines the ways in which one reimagines the other, with respect to ideas of home and belonging. I set out to explore the uncanny effects that *Arthur & George*'s negotiation of the historical Edalji family's story and the upsetting of their homely place have produced, as represented within a contemporary context. Historicized, the unhomely can be understood in *Arthur & George* as generated by the prevalent racism of the Victorian period. However, the re-emergence of *unheimlich* will be given double force once read against the contemporary context in which Barnes as a British writer revisits the past. Significantly revisiting the novel almost two decades after the end of Margaret Thatcher's premiership in 1990, this thesis unfolds another interpretive space, opening up new avenues for discussions of the *unheimlich* in post-imperial writing. I discuss how Barnes's novel makes the historical character George Edalji, whose ontological existence has been denied, return to the fictional novel to claim identity. Therefore, the fictional George returns as an uncanny double of Britain's imperial past, which previously repressed his Englishness.

This chapter is divided into three parts. Part One attempts to situate Barnes's identity as a writer in contemporary British literature and to investigate how Barnes and his novel reflect upon Britain's cultural, political and social history. The discussion of Barnes's evolving style over years is related to changing British society during Thatcher's premiership. In Part Two, I will explore the relationship between the novel and the historical past. By providing a historical account of the story, this part concerns itself with the intersections where history and fiction cross in *Arthur & George*. This section explores the notion of *unheimlich* first in relation to the representation of a minority ethnic family, the Edaljis, and their house, the vicarage, where any

perception of familiarity and comfort is disturbed by the shadow of Victorian racism. In Part Two, through references to the historical record, Gordon Weaver's more documented account of George Edalji's case, as well as Barnes's fictional revival of the story, I attempt to investigate the ways in which racial attitudes and scientific racism of the late Victorian and Edwardian eras were shaping British society.[133] This part thus aims to show how racism can generate estrangement of a homely location.

On another level, this chapter discusses how the unhomely past functions in the contemporary context in which *Arthur & George* reworks the past history. Part Three, therefore, focuses on Barnes's 'adjustment' as well as distortion of reality through the temporal and spatial distance he appropriates from the known facts. I argue that both the gap between the fictional and the original story and Barnes's literary acknowledgment of the disturbing past produce an unhomely effect as represented in a contemporary context. I also argue that the complexity of Barnes's narrative framework cannot be reduced to its themes. This part thus explores both thematically and formally the concept of the unhomely in *Arthur & George*. In the final section I apply postcolonial theories in conjunction with the notion of the *unheimlich* to show the ways in which Barnes offers an alternative version of spatial and temporal relation(s) that create the contours of Englishness in a contemporary context.

2.1. Contemporary British Fiction: Recognition of Ethnic Plurality

The post-Thatcher years saw a high level of literary scrutiny of late nineteenth century Britain, *Arthur & George* being one such work which establishes a link between Victorian and Thatcherite Britain. This section intends to locate Barnes in the intersection of these two

[133] In the author's notes, Barnes mentions that, save for the letters exchanged between Arthur and his wife in the story, all the other letters quoted, newspaper extracts, the Home Office record and quotes from Arthur Conan Doyle's writings or diary are authentic. While, in the first part, I focus on the factual details that Barnes has drawn into his fiction, in the second part, I will refer to the changes he has made to the original story. For the most part, when Barnes stays close to the historical facts, I provide at least two references, one from his fictional story and one similar account from the historical record.

histories and explores his identity as a writer as well as his conscious use of the novel medium to challenge the geographical and cultural borders of English identity and home. By providing a brief overview of distinctive characteristics and political, historical and cultural dimensions that identify contemporary British writing since the mid-1970s, I demonstrate that the very hybridity of British fiction, in terms of themes, subject matter, style, and, more importantly, different identities of writers, creates a context in which the unhomeliness of Barnes's *Arthur & George* can be perceived. In this section, the discussion of contemporary British fiction in which *Arthur & George* is situated attempts to identify the novel's aesthetic responses to its contemporary political, social and literary environment.

In an interview with William Leith, Barnes says: 'I don't exactly think of myself as an English novelist, but as a novelist … [M]y principal attachment is to the language, rather than the place.'[134] Born and raised in the UK, Julian Barnes (1946 -) has always maintained his status is not that of a restrictedly English-oriented novelist. He is widely read and acknowledged not only in Britain, but also in France. Barnes's literary influences are both Anglophone and Francophone, particularly writers such as Aldous Huxley, Graham Greene, Charles Baudelaire, and Gustave Flaubert. When asked where he places himself as a writer, with regards to his writing's various European and English orientations, he jokingly replies, 'I'm probably anchored somewhere in the Channel.'[135] For Barnes, 'being a writer gives you a sense of historical community.'[136] He defines literature as 'the best way of telling the truth' and when asked what he means by that, he emphasises literature's quality of presenting the world

[134] Frederick M. Holmes, *Julian Barnes* (New York: Palgrave Macmillan, 2009), p. 16.
[135] Julian Barnes, 'Julian Barnes: The Art of Fiction No. 165', interview by Shusha Guppy, *The Paris Review* 157(Winter 2000-2001), pp. 54–84 <https://www.theparisreview.org/interviews/562/julian-barnes-the-art-of-fiction-no-165-julian-barnes>[accessed 10 October 2019].
The interview was reprinted under the title 'Julian Barnes: The Art of Fiction CLXV' in *Conversations with Julian Barnes.*
'Julian Barnes: The Art of Fiction CLXV, interview by Shusha Guppy (2000)', in *Conversations with Julian Barnes,* ed. Vanessa Guignery and Ryan Roberts (Jackson: University Press of Mississippi, 2009), pp. 64–82 (p. 64).
[136] Barnes, 'Julian Barnes: The Art of Fiction CLXV', pp. 64–82 (p. 64).

in a way that has not been recognized before; literature can tell 'such truths having not been previously available, certainly not from official records or government documents, or from journalism'.[137] As a prolific author, he has treated diverse subject matter and experimented with different forms throughout his oeuvre. Certain underlying themes that recur throughout his oeuvre can be identified as an emphasis on shifting boundaries of reality and truth, art, love, the connection between fact and fiction, and a nostalgic and at the same time ironic view of history. The dynamism and vitality in the way he treats his subject matter generate the idiosyncrasy and distinctive features in his work that can be best described by his own remark: '"You don't want to go to the grave having not tried out every prose facility and faculty you've got".'[138] His fiction exhibits hybridity in genre and style which blurs and challenges the conventional forms of writing, making it difficult to categorize.

Barnes studied Modern Languages in Oxford and upon finishing his degree in 1968 he worked as a lexicographer for the *Oxford English Dictionary* supplement.[139] Before he wrote his first novel, *Metroland* in 1980, Barnes had also various jobs working as a TV critic initially for the *New Statesman* and later for the *Observer*, a reviewer and editor for the *New Statesman*, and a journalist.[140] However, the huge literary success that *Flaubert's Parrot* (1984) brought him established his career as a writer. Before the appearance of his later works which marked a significant literary change in his style, Barnes wrote four detective stories under the pseudonym Dan Kavanagh in the 1980s in which the main character named Duffy, a private detective, makes a recurrent appearance in all four novels. Following his detective fiction, he turned to more conscious literary forms that could challenge boundaries between art and history, between art and life, where one might 'declare that history is merely another literary

[137] Barnes, 'Julian Barnes: The Art of Fiction CLXV', pp. 64–82 (p. 65).
[138] Vanessa Guignery, *The Fiction of Julian Barnes* (New York: Palgrave Macmillan, 2006), p. 132.
[139] Peter Childs, *Julian Barnes* (Manchester: Manchester University Press, 2011).
[140] Julian Barnes, 'Julian Barnes: Biography', *Julian Barnes*, [n.d.] <http://www.julianbarnes.com/bio/index.html> [accessed 14 October 2019].

genre'.[141] For instance, *Flaubert's Parrot* (1984) depicts a widowed and retired English doctor, a fan of the French writer Gustave Flaubert, who unsuccessfully attempts to track down the parrot which inspired Flaubert while he wrote *Three Tales*. His failure reflects the reader's disappointment in failing to trace the writer, be that Flaubert, or indeed Barnes. At the same time, it emphasises art's potential to create something greater and more 'truthful' than historical facts.

Engaging with Britain's politics, Barnes constantly toys with the concept of Englishness and is fascinated with the invention of tradition and the constitution of English identities, as works such as *Arthur & George* (2005) show. In an interview with Xesús Fraga, Barnes says that 'one of the things about the British, the English particularly, is that they're not very good about what it means to be English'.[142] In his view, when Britain was the most powerful country in the world, it considered itself as a norm and never had to think clearly what it was during its imperial times. But now, whereas, 'the Welsh and the Irish and the Scots have always had the English to define themselves against [...] the English don't really know who to define themselves against'.[143] For him England is constantly torn between Englishness as more nationalistic and inclusive, and Englishness as 'having many forms' to it.[144] One might argue that, in order to reflect on history in general and on the history of England in particular, Barnes incorporates hybridity of form and genre into his writing. As an English writer whose 'principal attachment is to the language, rather than the place', it is somewhat interesting, as well as ironic, that Barnes has been producing even more writing on England, albeit with increasing awareness that England encompasses more hybrid identities than ever.[145]

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[141] Julian Barnes, *Flaubert's Parrot* (London: Jonathan Cape, 1984), p. 90.
[142] Julian Barnes, 'Interview with Julian Barnes by Xesús Fraga (2006)', in *Conversations with Julian Barnes*, ed. Vanessa Guignery and Ryan Roberts (Jackson: University Press of Mississippi, 2009), pp.134–47 (p. 141).
[143] Barnes, 'Interview with Julian Barnes by Xesús Fraga', pp.134–47 (p. 142).
[144] Barnes, 'Interview with Julian Barnes by Xesús Fraga', pp.134–47 (p. 142).
[145] See note 5 above.

The trajectory of Barnes's writing displays to a great extent his move away from a realist mode to one bordering on, in the opinion of some critics, postmodernism, or otherwise to a hybridity of genre. The features his work displays not only resist a neat category, but also evoke an array of diverse critical assessments on the side of critics. For instance, with the emphasis laid upon human history in Barnes's writing, Peter Childs regards Barnes more as a humanist writer than a postmodernist. In Child's view, Barnes's overriding voice as an author who constantly comments on values of truth, art, religion and love distances him from the tradition of postmodernist writers.[146] The heterogeneity in style and form that Barnes's fiction exhibits calls for a more compounded or nuanced characterization which compels Childs to resituate his created body of work 'in the "sceptical, pragmatic, realist, untheoretical strand" of writing [...]'.[147] In a similar fashion, Sebastian Groes relocates Barnes's writing beyond the postmodernist label and places it in various critical contexts such as 'the new historical novel', 'the generic approach to the creative process', 'European cultural traditions', and 'the productive tension between the renewed interest in religion and the school of militant atheism'.[148] It is not, however, the aim of this thesis to argue for or against the postmodernist label attached to Barnes's writing. Instead, I intend to show that certain qualities of his writing, whether they are classified as postmodern or not, allow us to reflect on his conscious or at times self-conscious techniques that challenge received history and national identity. Barnes's novels, to varying degrees, reflect an imperfect attempt to create a 'truthful' narrative of history, life or reality.

In *A History of the World in 10 ½ Chapters* (1989), for instance, Barnes creates a human history, however, one perceived against the background of annihilation, destruction and catastrophes. The novel tells the story of a woodworm whose entrance to Noah's Ark is denied

[146] Peter Childs, *Julian Barnes* (Manchester: Manchester University Press, 2011), p.15.
[147] Childs, *Julian Barnes*, p.16.
[148] *Julian Barnes: Contemporary Critical Perspectives*, ed. by Sebastian Groes and Peter Childs (New York: Continuum, 2011), p. 3.

and thus feels obliged to recount the 'brutal' tales excluded from the Bible. Jackie Buxton proposes that the woodworm, one of the recurrent figures in Barnes's novel, 'is the quintessential embodiment of an oppressed past that demands acknowledgement'.[149] The apocalyptic historiography in Barnes's *A History of the World*, in Buxton's opinion, echoes Walter Benjamin's 'On the Concept of History' (1940) and his scepticism towards the concept of historical progress.[150] However, in her view, Barnes takes this view into depressing extremes to the point of superb irony and parodic exaggeration. Barnes's text resists any traditional approach to history perceived by cause and effect or the concept of progress. By questioning grand narratives such as a belief in a progressive movement to the future shared by conventional historiography, Barnes casts doubt on the redemptive nature of these discourses and instead writes his history by piling up disasters.

In his later works, particularly *England, England* (1996), *Arthur & George* (2005), and his collection of essays *Letters from London* (written between 1990-1995), Barnes's challenges to historiography are channelled into the context of England and into the much-internalized imperial rhetoric and the Thatcher era. If what Hutcheon in the context of postmodernist writing considers as the postmodernist stance to dissolve the dichotomies and 'confront the paradoxes of fictive/historical representation, the particular/the general, and the present/the past', then Barnes displays these paradoxes in a self-reflexive attitude toward England and Englishness.[151] England serves as a significant theme in Barnes's novels and he frequently reflects on Britain's politics. *England, England* and *Arthur & George*, for instance, offer different representations of an England which, caught in between its imperial past and its more plural identity in the present, emerges as multiple Englands that constantly struggle to resolve the clash between its

[149] Jackie Buxton, 'Julian Barnes's Theses on History (in 10 ½ Chapters)', *Contemporary Literature*, 41, 1 (2000), 56–86 < http://www.jstor.org/stable/1208964> [accessed 25 October 2015] (p.64).
[150] Benjamin's 'On the Concept of History' is more frequently referred to as 'Theses on the Philosophy of History'.
Walter Benjamin, 'Theses on the Philosophy of History', in *Illuminations* (London: Pimlico, 1999), pp.245-55.
[151] Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction* (London: Routledge, 2003), p. 106.

past and present. The disintegration of the British Empire compels England to adjust to the post-imperial condition and at once necessitates the integration of 'otherness' into narratives of Englishness. The current study thus attempts to show how Barnes's writing articulates alterity in the constitution of English identities, which could also be said to be an enabling condition for the project of postcolonial uncanny. As mentioned earlier, the trajectory of Barnes's writing reveals his tendency toward hybridity in form and admixture of genres which also reflects his growing concern with the representation of history and its fictional component. The significance of such an approach is that he treats history in a self-reflective but ironic manner in order to display the fictive constituent of English identities. To find a new meaning to his writing, we therefore need to place it in a historical, social or political background against which it can be interpreted.

In this respect, the changing style and techniques of Barnes over years can be also interpreted as a response to changing politics in England. One significant context in which his writing, particularly *Arthur & George*, needs to be interpreted is the transformative Thatcherite era of the 1980s. By drawing on major critical and aesthetic issues, most contemporary commentators situate British fiction since the mid-1970s within a wider frame of cultural and literary debates. Sketching the decades since the 1970s, it becomes apparent that both the trends in politics and the identity of fiction have undergone a transformation compared to the post-war years (1950s and 1960s). One main reason for this division is that the 1970s witnessed the election of Margaret Thatcher as the leader of the Conservative Party (1975-1990) and her later appointment as the Prime minster of the United Kingdom (1979-1990). Margaret Thatcher's election heralded a series of fundamental changes within the British government. For Thatcher, 'there is no such thing as society. There are individual men and women, and there are

families'.[152] The victory of the Conservative government under Margaret Thatcher in 1979 brought an end to the temporary post-war consensus between the political Left and Right parties. In the following eleven years the Conservatives established their policy and, by implication, a strong sense of separateness from the Labour Party.[153] Their political attitude, summarized as Thatcherism, shifted the focus to individualism and in the post-1970s years totally transformed the UK by directing British society towards consumer power and the widespread policy of privatization replacing public ownership.[154] The Thatcherite era is also marked by its excessive emphasis placed on Victorian values or family codes, as well as nationhood, epitomized in the 1982 Falklands conflict.[155] In this respect, Thatcherism derives its force from a paradox: an active encouragement of patriotism and imperial nostalgia, and the awareness of, in Hall's words, 'a profound crisis of national identity [...] the erosion and decline of the United Kingdom as a nation-state'.[156]

While responses to Thatcherism vary, critics are unanimous that never had the ideas of Britishness and national identity been evoked in any other time than in the Thatcher years. Thatcher's election not only marked a key moment of political, cultural and social transition in Britain, but also generated a '"new wave" of British writing' as well as ethnically different British writers.[157] As Tew observes, 'at this juncture something appeared to be happening in the world of the British novel, not only a shift of generations, but also a change in its focus and cultural emphasis.'[158] Part of this change can be captured in the fact that spatial and temporal relationships that previously characterized the contours of Britishness have been increasingly

[152] Margaret Thatcher, '"no such thing as society"', interview by Douglas Keay, *Woman's Own*, 31 October 1987, pp. 8–10 <https://www.margaretthatcher.org/document/106689> [accessed 14 October 2019].
[153] Peter Childs, *Contemporary Novelists: British Fiction since 1970* (Basingstoke: Palgrave Macmillan, 2005), pp. 4–5.
[154] Nick Bentley, *Contemporary British Fiction* (Edinburgh: Edinburgh University Press, 2008), p. 4.
[155] Childs, *Contemporary Novelists*, p. 7.
[156] Stuart Hall, 'The Emergence of Cultural Studies and the Crisis of the Humanities', *The Humanities as Social Technology*, 53 (Summer, 1990), 11–23 <http://www.jstor.org/stable/778912> [accessed on 12 October 2015] (p. 21).
[157] Philip Tew, *The Contemporary British Novel*, 2nd edn (London: New York: Continuum, 2007), p. 1.
[158] Tew, p. 33.

challenged for the past thirty or forty years, namely since Thatcher's election in 1979. In this period, Thatcherism, which in Bradford's view is simultaneously the most celebrated and loathed theme in Britain, connects British fiction to the world of politics and is reflected in the majority of literary writing generated in this period.[159] However, Bradford largely cites the negative overtones of Thatcherism in most contemporary writings and argues that the post-1979 generation found a correspondingly unpleasant social and political environment that could match their creation of 'Thatcherite characters'.[160] This claim finds a strong resonance in Julian Barnes's *England, England* which reflects Barnes's negative political view of the Thatcherite years. In the form of an allegorical novel, *England, England* draws parallels from the monetarized British society under Thatcher. It displays an affluent but regressive character of 'New England', which the megalomaniac Sir Jack Pitman decides to found on the Isle of Wight for depthless consumeristic and commercialistic purposes. *England, England* depicts an ultimate 'unhomed' England, separated from its attendant national identity, namely Englishness. The novel sarcastically extracts 'Fifty Quintessences of Englishness', such as Big Ben, imperialism and cricket, from Britain and takes 'them' to a different location, namely the Isle of Wight, in order to establish a 'new' commercialized England.[161] In a non-fictional work titled 'Mrs Thatcher Remembers', Barnes refers to Thatcher as a prime minster who has 'been always *there* [...] in terms not just of longevity but also of intensity'.[162] But then he bitterly and sarcastically unfolds what he means by her 'intensity'; Thatcher showed that 'you could weaken the independence of local government by limiting its ability to raise money [...] you could make the rich richer and the poor poorer until you had restored the gap that existed at the end of the last century'.[163]

[159] Richard Bradford, *The Novel Now: Contemporary British Fiction* (Oxford: Blackwell Publishing, 2007).
[160] Bradford, p. 33.
[161] Julian Barnes, *England, England* (London: Vintage, 2008).
[162] Julian Barnes, *Letters from London* (London: Picador, 1995), p. 241.
[163] Barnes, *Letters*, p. 244.

The post-imperial unhomeliness and the uneasy relationship of England with its past, as explored in *Arthur & George,* should be analysed in the context of the political changes of the 1970s. In the post-war years, Britain had to face the issues regarding the end of the Empire and the place it was now presumably occupying in relation to the independent former colonies. From the late 1940s, England witnessed a new wave of immigrants and refugees, mainly people who had come from 'what had once been Britain's extension into the rest of the globe, the Empire'.[164] Consequently, in the following decades, Britain had to control and regulate the increasing number of migrants by passing multiple laws of integration, assimilation and differentiation such as the British Nationality Act of 1948, the Commonwealth Immigration Act of 1962, the Immigration Act 1971, the Race Relations Act of 1976 and the 1981 British Nationality Act. For the most part, these Acts were implemented to tighten restrictions on entry to the United Kingdom.[165] The multiplicity of these controlling acts, however, can be interpreted as an indication of Britain's anxiety towards its new diverse, migrant population that it has drawn into itself since the post-war era. The new demographic population of British society is made up of different ethnicities and races and its contemporary state is conditioned by the effects of diaspora, dislocation and cultural hybridity. But also internally, another significant factor leading to the transitional state of British culture is the rise of nationalist movements within Scotland, Northern Ireland and Wales. Since the 1970s, writers from these areas have shown a growing concern to assert their national identity specifically through the use of vernacular languages. As Nick Bentley points out, writers from the British Isles 'have found themselves to be in a similar "postcolonial" position in that distinct national literatures have sought to distinguish themselves from both English and the imposition of a homogeneous "British" culture'.[166]

[164] Bradford, p. 191.
[165] Bradford, p. 192.
[166] Bentley, p. 19.

Arthur & George should thus be located within British literature after the 1980s which has now turned into a dynamic political and cultural space reflecting on emergent political issues as well as the experiences of immigrants. It should come as no surprise then that 'it is one of the central paradoxes of contemporary British fiction that much of it – much of the best of it – is concerned with other times and other places'.[167] Since the 1970s the geographic and temporal range of British writing has expanded, resulting in a cumulative concept of 'Britishness'. These works defy traditional concepts of Britishness and reflect on postcolonial hybrid identities to recognize a wider migrants' experience. They move beyond the confines of Britain and synthesize fiction and history as a means of capturing the postcolonial experience in a post-imperial England and the relationship between races in this context. The complexity of the internal make-up of Britain and the new British ethnic mix becomes more apparent as understood through different identities of contemporary writers such as Salman Rushdie, Caryl Phillips, Zadie Smith and Hanif Kureishi. Their writing has been powerfully situated within the mainstream of contemporary British fiction while their different racial identities have helped expand the inclusiveness and plurality of the term 'British'.

How does *Arthur & George* reflect these internal and external tensions between Britain's imperial past and its postcolonial situation, between its nationalism and various ethnic identities, between home and belonging? Barnes's novel addresses these dilemmas of spatiality and temporality by contesting the geographical and conceptual boundaries of nationhood; it reflects on the themes of cultural transition, sexuality and gender. It argues that British culture should be perceived in a state of transition, highlighting significant contradictions between the evocation of national identity, patriotism and nostalgia for the loss of the British Empire on the one hand, and the emphasis on emerging plural identities of both post-imperial British writers

[167] Rod Mengham, 'General Introduction: Contemporary British Fiction', in *Contemporary British Fiction*, ed. by Richard J. Lane, Rod Mengham, and Philip Tew (Cambridge: Polity Press, 2003), pp. 1–7 (p. 1).

and writing on the other. While the invention of more English narratives of identity draws attention to the void resulting from the absence of the empire, one might argue that the evocation of discourses such as Englishness is already predicated on the role of the 'others' in constructing this identity; this can be viewed as the interconnectedness between Britain and its ex-colonies in the invention of both postcolonial and English identities. The Thatcherite era's stress on patriotism and national identity brings about, at once, the memoires of the imperial history and the impossibility of its existence in post-imperial England. In this regard, Simon Gikandi sees Thatcherism as 'presencing of an absence [...] a political discourse that seems to be generated by the need to take stock of that which no longer exists'.[168] Stuart Hall believes that this period is characteristically marked by the crisis of English national identity brought about by the shrinking of Britain as a nation-state. The decline of the UK, in his view, presents a threat to this country since this erosion makes Britain encounter more 'others'. He says Thatcherism is about:

> the threats Britain now feels itself facing, first of all from its own regions, second of all from Europe, thirdly from America, fourthly from Japan, and fifthly -and especially- from its own population. It is under threat from the "others," and the "others" accumulate in the cities; they accumulate around the margins; they accumulate in Wales and in Scotland; they accumulate in trade unions. It's the attempt of Thatcherism to discover who can really still be English.[169]

Hall's argument voices a similar concern in *Arthur & George*, which, by focusing on a historical Parsee-British family's uneasy domestication in Victorian society, gestures towards the need to include 'foreignness' in narratives of identity. The novel's tendency to destabilize different versions of national identity and to make connections with other places and histories can be also interpreted as part of Barnes's authorial identity, which demonstrates 'geographical' and cultural orientations by looking 'outside' the borders of Britain. Joseph Brooker, in *Literature of the 1980s: After the Watershed* (2010), considers 'Americanisation'

[168] Gikandi, p. 21.
[169] Hall, 'The Emergence of Cultural Studies', p. 21.

and 'internationalization' as one of the characteristic trends of the post-war literary generation.[170] Brooker detects the same disposition in Barnes's oeuvre which he believes displays a dual identity by being situated between French and English literary canons.[171] However, the 'internationalizing gesture' that Brooker refers to becomes an 'inward gaze' in *Arthur & George* when Barnes draws parallels between the Dreyfus case, with its French setting, and the British Edalji affair. In an interview with David Robinson, Barnes says that he first came across the Edalji case when reading an account of the Dreyfus affair supported by the French writer Émile Zola in France.[172] Similar to George Edalji, in 1894 Alfred Dreyfus, a Jewish soldier who served the French army and was convicted of treason, fell victim to the racism of the French government.[173] The racial element, an outburst of anti-Semitic feeling, was also at the core of Dreyfus' unjust persecution.[174] By drawing parallels between the French and British systems, *Arthur & George* looks 'inside' Britain and its colonial past and explores the borderlines of national belonging and ethnicity.

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[170] Joseph Brooker, *Literature of the 1980s: After the Watershed* (Edinburgh: Edinburgh University Press, 2012) p. 58.

[171] Brooker, p. 58.

[172] Julian Barnes, 'Ideal Holmes Exhibition', *The Scotsman*, 2 July 2005 <https://www.scotsman.com/arts-and-culture/books/ideal-holmes-exhibition-1-718473> [accessed 14 October 2019].

[173] Eric Cahm, *The Dreyfus Affair in French Society and Politics* (London and New York: Longman, 1996)
The support of Dreyfus' followers and Zola, who disclosed the prejudice of the French system in his open letter *J'Accuse…!* to the president of the Republic, eventually brought about the free pardon for Dreyfus five years later in 1899.
Cahm, pp. 67–8.

[174] Expressing his awareness of the Dreyfus case and Zola's influential support, Conan Doyle uses the British press to inform his British audience of the racial element in the Edalji affair when he says:

> The parallel is extraordinarily close. You have a Parsee, instead of a Jew, with a promising career blighted, in each case the degradation from a profession and the campaign for redress and restoration, in each case questions of forgery and handwriting arise, with Esterhazy in the one, and the anonymous writer in the other. Finally, I regret to say, that in the one case you have a have a clique of French officials going from excess to excess in order to cover an initial mistake, and that in the other you have the Staffordshire police acting in the way I have described.

Arthur Conan Doyle, 'The Case of Mr. George Edalji', *Daily Telegraph*, 11 January 1907 <https://www.arthur-conan-doyle.com/index.php?title=The_Case_of_Mr._George_Edalji> [accessed 14 October 2019].

Written in 2005, *Arthur & George*, from one aspect, might be said to be the product of the Thatcherite era in displaying continuities with the aesthetic establishments conditioned by the cultural and political climate that shaped writing in this period. The impact of Thatcher's three consecutive elections was long-lasting on Britain, as Brooker asserts: 'the end of Thatcher's reign did not necessarily mean the demise of Thatcherism [...] Arguably, for the first twenty years after her departure, Britain continued within parameters that she had established.'[175] The novel invokes a distant historical period, namely the Edwardian and Victorian times which have been placed under constant scrutiny from the writers mainly productive during the 70s and the 80s. The narrative's retrospective gaze can be said to be in part a reaction to Thatcher's traditionalism and her encouragement of Victorian values and in part an act of defiance against the long-held belief that the Victorian era was the golden age of stability. From a different angle, however, *Arthur & George*'s ironic or parodic stance, which I shall consider at length in the following section, 'duplicates' the history of Britain in an uncanny fashion. With the memory of the victimised family, the ethical centre of the narrative involves more culturally hybrid forms. It insistently juxtaposes official documents and imaginative dialogues or scenes. It partakes of both history and fiction to challenge dogmatic modes of interpretation and to develop questions concerning the definition of national belonging mainly raised by migration. *Arthur & George* concerns itself with the attempt to understand grand narratives of British identities and revolves constantly around the issues of historical meaning while its social and cultural referentiality goes beyond Thatcher's era in question and provides a plausible basis for postcolonial debates.

In summary, after the 1970s, British literature turned into a dynamic political and cultural space reflecting on emergent political issues as well as the experiences of immigrants. Coupled with the Thatcherite effect, the continued significance of Britain's imperial past, the

[175] Brooker, pp. 6–7.

complexity of the postcolonial period and national affiliation pushes contemporary British writing, particularly the novel form, to embrace heterogeneity. The revision of cultural identification and parameters of nationhood have necessitated '"a huge expansion of history and history-making" in the novel that engages more broadly than simply working through imperial loss'.[176] Hence, history comes under scrutiny; new and old identities are mapped onto familiar places and the relationship between urban landscapes and the margins of Britishness are constantly challenged and rewritten. Hybridity, both generic and cultural, reflects heterogeneous identities and features so strongly in the contemporary period to the extent that what seems to tie British writers together across this wide literary spectrum is paradoxically the very 'resistance to homogenizing or defining' which, in Child's view, is 'the most important characteristic of contemporary British writing [...] which bears the hallmark of diversity alongside the qualities of energy and imagination that ensures its continued importance'.[177] In this context, *Arthur & George* revisits British imperial history and at the same time demonstrates hybridity not only in its mix of factual elements and imaginative writing, but also in its responses to the changes in British society that demands more hybrid forms to recognize different ethnicities. That said, we shall consider *Arthur & George*'s representational and aesthetic qualities in the following section. I investigate the ways in which this carefully crafted narrative works within established conventions to challenge them and to represent 'difference' and 'foreign' elements.

2.2. An Unhomely Vicarage

As discussed in the previous section, *Arthur & George*, by evoking Victorian Britain, becomes a commentary on contemporary England while encouraging a more 'expansive' understanding of Englishness. This section intends to contextualize *Arthur & George* within history and to

[176] Tew, p. 130.
[177] Childs, *Contemporary Novelists*, p. 22.

show why the novel has to look back and turn its gaze upon a forgotten memory from the Victorian period. Significantly, I highlight the extent to which Barnes has attempted to capture a 'true' picture of the past. This section shows that the historical vicarage around which the story unfolds harbours a dark past within imperial Britain and that the novel, by bringing back this disturbing past, acknowledges the *unheimlich* presence of imperial history haunting post-imperial Britain.

Arthur & George (2005) is set at the turn of the twentieth-century, the Edwardian era, and tells a real-life story of two English men: George Edalji, a Birmingham solicitor, the son of Shapurji Edalji, a Parsee-convert to Christianity, and Charlotte Stoneham, an English mother.[178] The second one is Arthur Conan Doyle, the author of the Sherlock Holmes detective stories.[179] The story is mainly focused on George and the misfortune and ordeal faced by the Edalji family over the span of almost fifteen years. In 1888, anonymous letters were sent to the vicarage, where the Edalji family dwelt, and over the following years, threatening pseudonymous letters, hoax orders as well as unwanted items found their way around the environs of the vicarage.[180] In 1903, when horse maiming broke out in Great Wyrley, the police arrested George and thereupon he pleaded guilty to writing the anonymous letters as well as harming livestock. George was sentenced to seven years' hard labour, but of the seven he served three. His untimely release was partly because the Home Secretary, while still maintaining that George was guilty, proclaimed that the seven-year sentence was too harsh.[181] It was also in part due to the fact that Home Office officials realized that not only the evidence against George was weak, but also both letter writing and animal maiming did not stop in Great

[178] While the historical Charlotte is English, Barnes, in his fictional recreation, constantly refers to her as Scottish.
[179] Gordon Weaver, *Conan Doyle and the Parson's Son: The George Edalji Case* (Cambridge: Vanguard Press, 2006).
Roger Oldfield, *Outrage: The Edalji Five and the Shadow of Sherlock Holmes* (Cambridge: Vanguard Press, 2010).
[180] Julian Barnes, *Arthur & George* (London: Jonathan Cape, 2005).
[181] Oldfield, p. 82.

Wyrley even after his imprisonment.[182] In 1906, Arthur Conan Doyle became involved in the case after he received a letter from George. Following his own investigation, Arthur started a campaign for George's innocence which culminated in 1907. After the publication of a pamphlet entitled 'The Story of Mr. George Edalji', George was eventually granted a partial pardon but no compensation.[183] The Edalji case helped the formation of the Court of Criminal Appeal in 1907.[184]

George was pronounced at once 'guilty *and* innocent', the final verdict which has left the Edalji case undecided ever since.[185] The verdict aroused widespread criticism from all fronts and Conan Doyle called it a 'national disgrace'. The Home Office maintained that '*we cannot but see that, assuming him to be an innocent man, he has to some extent brought his troubles upon himself*' (italics in original).[186] In Weaver's words, 'he was accused of bearing within himself the seeds of his own victimisation.'[187] Even if we, as the readers of one century later, may not be able to readily dismiss George's 'guilt', what is revealed through an in-depth study of the Edalji case, records of Home Office correspondence, Arthur Conan Doyle's memoir, as well as Barnes's story, is the fact that George fell victim to a miscarriage of justice in British history.[188] This perspective, then, begs a postcolonial question: How was the collection of evidence coupled with the procedure of prosecution 'arranged' as to maximise chance of winning a weak case? How did so unlikely a person as George, who was 'a timid person,

[182] Oldfield, p. 70.
[183] 'The Edalji Case and Its Sequel: The Edalji Case, Ugly', *Spectator*, 31 August 1907, p.8 <http://archive.spectator.co.uk/article/31st-august-1907/8/the-edalji-case-and-its-sequel-t-he-edalji-case-ug> [accessed 14 October 2019].
[184] Relating to the history of miscarriages of justice, Noble and Schiff mention three notorious cases that led to the establishment of the Court of Criminal Appeal in 1907. They are Adolf Beck, Mrs Maybrick and George Edalji. Richard Nobles and David Schiff, 'Miscarriages of Justice: A Systems Approach', *The Modern Law Review*, 58.3 (1995), 299–320 <http://www.jstor.org/stable/1096532> [accessed 25 April 2016].
[185] Barnes, *Arthur & George*, p. 312.
[186] Weaver, p. 336.
Home Office, 'The Case of George Edalji', in *Memoranda and Papers* (London: Home Office, 1907).
Barnes, *Arthur & George*, p. 310.
The Committee of Enquiry's report is also cited in Oldfield's *Outrage: The Edalji Five* (p. 107).
[187] Weaver, p 369.
[188] A detailed discussion of the Edalji case was published by Gordon Weaver in 2006.

lacking physical courage', and who was extremely myopic, become the main suspect of animal mutilation which needed extra skill and power? [189]

In order to answer these questions, this section returns to the themes of the home and family implied by the concept of the *unheimlich* to analyse how tension and anxiety haunt the Edaljis' house and turn it into an estranged, menacing site prior to George's wrongful conviction. In what follows, I will first explore the *tangible* aspects of the unhomely, etymologically understood in the root of the German term *unheimlich*, as they become 'visible' in the representation of domestic locations, particularly houses. This chapter then links the estrangement of these homely places to a conceptual framework in which unhomeliness is perceived in relation to one's identity, and in this context, Englishness. I would like to begin my historical interrogation by asking: *Where* can unhomeliness be *seen*?

The Edalji family's house, the vicarage, is the locus around which all chief events in the story revolve. The conversation between George and the reverend Edalji at the beginning of the novel acknowledges ironically or otherwise emphatically the centrality of this domestic space:

> 'George, where do we live?'
> 'The Vicarage, Great Wyrley.'
> 'And where is that?'
> 'Staffordshire, Father.'
> 'And where is that?'
> 'The centre of England.'
> 'And what is England, George?'
> 'England is the beating heart of the Empire, Father.'
> 'And what is the blood that flows through the arteries and veins of the Empire to reach even its farthest shore?'
> 'The Church of England.'
> 'Good, George.'[190]

[189] Gordon Weaver, *Conan Doyle and the Parson's Son: The George Edalji Case* (Cambridge: Vanguard Press, 2006), p. 79. All the maimed animals were deftly ripped under the belly and were left to bleed to death. These outrages needed extra skill and familiarity with cattle and horses which, as the known facts reveal, George Edalji clearly lacked. Moreover, all animal killing was carried out during the night which was again impossible for George to perform, because his short-sidedness would have prevented him from finding his way back home in the dark. It was only after George was released from prison and met with Arthur Conan Doyle that he started wearing glasses.

[190] Barnes, *Arthur & George*, p. 17.

The first series of letters to descend on the Edaljis began in 1888.[191] Most of them contained the threat to damage the vicarage or harm the reverend Edalji. At a later date during the same year, when new letters turned up, the windows at the vicarage were actually smashed and the walls were daubed with graffiti of the word 'wicked'.[192] Over the years, the vicarage underwent an increasingly unsettling journey from receiving anonymous letters and fake orders to becoming the target of vandalism and dumped excreta. Its boundaries of outside and inside were literally and figuratively overstepped. The place was frequented by the police, mainly in search of evidence to prove their hypothesis of George Edalji being guilty. Even in prison, George found out that the Vicarage was being besieged and that '"the police were allowed to search without warrant"'.[193]

As mentioned in Chapter 1 of this thesis, home is the starting point for any discussions on the uncanny. The vicarage, as I would like to argue, turns into a site in which strangeness and otherness, something to be contrasted with familiarity and the concept of self, can be perceived. The unhomeliness of the house assumes various forms and is conveyed through different means, all inextricably linked. The vicarage arguably portrays the contrast between a physical space of comfort and an 'alien' presence. This domestic site becomes vulnerable and turns into a target of foul anonymous letters, 'noxious effusions', hoax orders, and fake newspaper advertisements, as well as offensive graffiti written all over the walls.[194] It turns into a place where any sense of comfort or familiarity is met with hostility, a space where the concept of home, and by implication family, gets unsettled and estranged. The presence of unhomeliness in the vicarage resonates suggestively with Vidler's interpretation of Freud's uncanny: 'For Freud, "unhomeliness" was more than a simple sense of not belonging; it was

[191] 'The Edalji Case and Its Sequel', p. 8.
[192] Weaver, p. 30.
[193] Barnes, *Arthur & George*, p. 111.
[194] Arthur Conan Doyle uses this term to refer to the letters signed by 'Satan', which were sent to the Edaljis' house over years.

the fundamental propensity of the familiar to turn on its owners, suddenly to become defamiliarized, derealized, as if in a dream.'[195]

The vicarage offers itself as a simultaneously physical and conceptual starting point for an examination of unhomely alterity. This familiar place is thus marked as a site of 'unwelcomed' difference. As an 'actual' physical place, the house becomes the site of anxiety and the very target of racial prejudice. The discriminatory gaze is projected onto this place and attacks it and as if home is distanced from its own nature, it becomes estranged and defamiliarized. The vicarage's painful transition from a homely house to an estranged domesticity signifies the family's rejection, alterity and difference; it emerges as an uncanny space where racial awareness originates. The house's transformation can be interpreted as a metaphoric change of space into a site where different ethnicities seek recognition**.** In this respect, Vidler views the physical characteristics of space and the contestation of borders as a struggle for identity recognition:

> Its contours, boundaries, and geographies are called upon to stand in for all the contested realms of identity, from the national to the ethnic; its hollows and voids are occupied by bodies that replicate internally the external conditions of political and social struggle, and are likewise assumed to stand for an identity, the sites of such struggle.[196]

Applying Vidler's notion of space and spatial identity to the analysis of the Edaljis' house, I would like to argue that the vicarage should now be defined in terms of what *it is not,* in terms of its negation. The uncanny in this story thus lurks behind the unstable link between the home and the world. As if *inside out,* the vicarage becomes part of the outside and the world invades the interiors of the house. Bhabha interprets this 'unwelcomed' encounter as when 'the recesses of the domestic space become sites for history's most intricate invasions. In that displacement, the borders between home and world become confused; and, uncannily, the private and the public become part of each other, forcing upon us a vision that is as divided as it is

[195] Vidler, p. 7.
[196] Vidler, p. 167.

disorienting.'[197] The retrospective vision of the historical vicarage that we encompass through fiction is unsettling due to this location's insistence on its right to be recognized and not denied.

That said, in order to 'observe' more clearly the unhomeliness of the vicarage we need to adjust our postcolonial lens to capture a wider domain, that is, the milieu of the late Victorian and Edwardian eras. If the analytics of the uncanny help us distinguish what would otherwise pass 'unnoticed', we need to discern the 'unseen' connections between the political climate of the time and pervasive colonialist/imperial ideologies in the late nineteenth and early twentieth centuries. In the light of this, we should then inquire why the vicarage becomes the target of horror, discrimination, injustice or what, in retrospect, is called racism, to which I shall return in the following sections.

2.2.1. The Victorian Other: The Reverend and His Family

Any substantial analysis of the story needs to be put in perspective, namely, within the historical context that informs this fictional work. Doing so provides grounds for identifying the underlying causes of turbulence and disquiet which manifested themselves in the form of a crisis in Great Wyrley at the end of the nineteenth century. As mentioned earlier in this chapter, George's unjust prosecution in 1903 was the culmination of torture, distress and suffering faced by the Edalji family over the span of almost fifteen years (1888-1903). Consequently, to examine the driving forces behind the 1903 trial, we need to go back in time, namely to the moment when George's father, Shapurji Edalji, a Parsee-convert to Christianity, moved to Great Wyrley, South Staffordshire, where he became vicar of St Mark's church in 1875. Generating a more informed analysis of Barnes's *Arthur & George* is thus inextricably linked to discussions of historical specificities that inform the late Victorian period and the Edwardian age.

[197] Bhabha, *The Location,* p.13.

One might argue that the novel's representation of the vicarage can be regarded as a historical allegory for a time that Britain was encountering the rest of the world and had to 'regulate' its newcomers. This historical house reveals a disorienting past concealed from view up to now. But also the narrative on a different level serves as another allegory for post-war England and the presence of Thatcher, who wished to revive Victorian and imperial values. The 'cohabitation' of conflicting views – on one hand the diversity and cultural mixture of contemporary Britain and on the other a succession of different legal regulations to prevent newcomers and immigrants, which I discussed in the first part of this chapter – deeply resonates with the Victorian context of the novel; casting a sidelong glance at the Edwardian Era (1901-1910), it becomes evident that elements of stability and conflict coexisted to the extent that no account of the age might qualify as a 'truthful' picture of the period. The forces within and without at once constitute and constrain Edwardian England. However, as 'the watershed of the modern age', the Edwardian society represents the culmination of significant political, cultural and social movements of the late nineteenth and early twentieth centuries as well as highlighting the presence of both internally and externally opposing forces, which were causing Britain's imperial power to dwindle before the outbreak of the First Wold War.[198]

The anxiety that Thatcherite Britain faced in encountering its 'other', recalls the Victorian era's tension around the (in)stability of home and national borders. The emergence of internal forces and the coming together of different political movements seeking recognition marked this era with crisis and brought about the Victorians' social and political decline. The rise of contradictory voices that had been previously silenced through the repressive, authoritarian fabric of Victorian society, mobilised forces against dominant structures. Representations of race, class, nationality, femininity and masculinity were seeking proper

[198] John Hoole, 'Foreword', in *The Edwardian Era*, ed. by Jane Beckett and Deborah Cherry (Oxford: Phaidon and Barbican Art Gallery, 1987), p. 7.

recognition more prominently in Edwardian society. This era, thus, should be viewed in terms of heterogeneous identities and the alterity that it embodies such as the feminist campaigns, working-class strikes, Black and Indian anti-colonialist movements and their participation in politics.[199] The hypothesis of the changing nature of the Edwardian era and by implication the British Empire, now characterized by 'disruptive' voices, is further reinforced by the political and cultural impact of 'non-white' presence for the first time in Victorian society. It was in this social and political climate that W. E. B. Du Bois, as an influential 'non-English' presence, uttered his most memorable sentence at Westminster Town Hall in London in 1900: 'The problem of the twentieth century is the problem of the colour-line.'[200] He was among the first intellectuals who struggled to dislodge the late Victorians' concept of race from its biological determinacy, 'which constrained and fixed non-white races and rendered them incapable of intellectual thinking and civilisation'.[201]

In terms of external forces, while both the late Victorians and Edwardians, imbued with imperialistic ideals, seemed to be increasingly prospering from the colonial expansions that occurred before the outbreak of war, the emergence of new industrial continental powers brought Britain into conflict. According to Jane Beckett and Deborah Cherry, Britain's encounter with external economic pressures from countries such as Germany, America and Russia shattered its mid-Victorian stability.[202] Additionally, a close examination of the period reveals the changing nature of British imperialism from the mid-nineteenth century. If imperialism was characterized by securing hegemony over colonies, it was only feasible via a spatial and temporal distance adopted by empires towards peripheries. In other words,

[199] Jane Beckett and Deborah Cherry, 'Introduction', in *The Edwardian Era*, ed. by Jane Beckett and Deborah Cherry (Oxford: Phaidon and Barbican Art Gallery, 1987), pp. 14–25.
[200] W. E. B. DuBois, *W. E. B. DuBois on Sociology and the Black Community*, ed. by Dan S. Green and Edwin D. Driver (Chicago and London: University of Chicago Press, 2013), p. 281.
[201] Robert Bernasconi and Tommy Lee Lott, 'Introduction', in *The Idea of Race*, ed. by Robert Bernasconi and Tommy Lee Lott (Indianapolis: Hackett, 2000), pp. vii–xviii (p. xii).
[202] Beckett and Cherry, pp. 14–25 (p. 14).

remoteness from the margins would both secure empires' power and ensure their difference from the colonized. It might be claimed then that in the years prior to the First World War, Britain began experiencing political, social, cultural and economic transformations which brought it out from the imperial shield. As a result, England is forced to put its colonial and imperial relationship on a new footing; it, now, stands on an uneasy *proximity* to both peripheries and other competing imperial forces.[203]

These forces within and without Britain, which were now taking it to extremes and were threatening its geographical and conceptual borders, shoved it out of its 'comfort zone' and made it unhomely. In the shadow of all these rapid changes, one might probe the edges of this historical period and ask: Who was able to inscribe their marks of difference, gender or race over this time span? Or, in reverse order: How did the imperialist ideology of the time cast its dark shadow on emerging voices? It is in this setting – of conflictual forces, the formation of diverse identities, the juxtaposition of modern and traditional forms, imperialist nationalist interests, and growing awareness of Britain's influence across the world – that the reverend Edalji is appointed as vicar of St Mark's church in 1876. Shapurji Edalji converted to Christianity while attending a Christian school in India. When he married an English woman named Charlotte Stoneham, the bride's clergy uncle arranged for Shapurji's appointment at the church upon his own retirement. This wedding gift by Charlotte's uncle, none the less, was 'not likely to be greeted with universal approval' in the political and social milieu of Victorian England, 'at a time when a more strident racism began to develop in Britain'.[204] Barnes also captures this significant historical detail in his novel when the narrator says: 'After Great-Uncle's departure for Heaven, Father took his place. One year he marries Mother, and the next

[203] Barbara Bush, *Imperialism and Postcolonialism* (Harlow: Pearson Longman, 2006), p.33.
[204] This wedding gift was in reality presented by the vicar of Cannock. When the reverend John Compson fell ill he encouraged the vicar of Cannock to appoint Shapurji Edalji upon Compson's retirement.
Oldfield, p. 328.
Weaver, p. 17.

he obtained his parish, and the next George was born.'[205] The peculiarity of having a 'dark-skinned' vicar in the Church of England is reflected both in Conan Doyle's real-life diary and throughout the novel, especially in a scene where George, or the meta-fictional Barnes, reads these lines from Conan Doyle's actual diary: '"How the Vicar came to be Parsee, how a Parsee came to be a vicar, I have no idea".'[206] Barnes also purposefully highlights this point in a scene when Inspector Campbell, believing that George is the main suspect, makes an enquiry about George's family to which the Sergeant replies: 'There was some … ill feeling when the Vicar was first given the living. People saying they didn't want a black man in the pulpit telling them what sinners they were [...].'[207]

As Cain and Hopkins argue, the study of imperial history suggests the strong connection between the crises in colonies and the increase in Britain's exercise of colonial power, which was 'often triggered by economic changes originating in the metropolitan economy'.[208] One such example is the Indian Rebellion of 1857 which gave the British control a further boost in the following decades. Regarding this, Weaver believes that 'Shapurji had "inherited" the less than enviable position of an Indian Christian-convert preaching to a Midland farming and mining community less than twenty years after the Indian uprising of 1857 and the ideological consequences of that rising on British citizens both in the Raj and in the mother country'.[209] One such example can be reflected in the number of military and political changes which were wrought to strengthen British colonial control in India in order to prevent future uprisings.[210] By increasing the number of European regiments, decreasing the number of Indians in the army and introducing taxation and land policies, the British established a clearer distance between

[205] Barnes, *Arthur & George*, p.6.
[206] Barnes, *Arthur & George*, p. 335. These lines taken from Doyle's actual diary appear verbatim in Barnes' text.
[207] Barnes, *Arthur & George*, p. 81.
[208] P. J. Cain and A. G. Hopkins, *British Imperialism: Innovation and Expansion 1688-1914* (London and New York: Longman, 1993), p. 11.
[209] Weaver, p. 23.
[210] Jill C. Bender, *The 1857 Indian Uprising and the British Empire* (Cambridge: Cambridge University Press, 2015), p. 7.

them and their Indian subjects in both India and anywhere under the British rule.[211] Weaver also considers the bride's uncle's wedding gift, the appointment of Shapurji as vicar, as one of the contributory factors that bring about the family's constant suffering in the following years.

If imperialistic discourses are bound up with the mission to civilize and, by implication, to anglicize, then Shapurji, as a Parsee-convert, who has attended a training course for the Ministry in Britain, already features those qualities.[212] Born in 1843, Shapurji began a three-year training course in the United Kingdom to prepare for his missionary practice in India. However, upon his ordination as a parish vicar in the Anglican Church in December 1875, he never returned to India to fulfil his missionary work back home.[213] Following the Indian revolt in 1857, imperial controls throughout India became tightened and the Christian Missionary Society supported the imperialist ideologies of the Raj.[214] Given these circumstances, Shapurji, a missionary at the service of this organization, in Weaver's words, 'fell foul of a system that based its legitimacy on the alleged racial superiority of Europeans and its disdain for Indian civilisations'.[215]

Known historical facts about Shapurji Edalji, on the other hand, reveal that once he took up his post, he always wanted to exercise power and control over duties in the vicarage.[216] Shapurji's way of conducting parish affairs was quite unlike the reverend John Compson upon whose retirement Shapurji was trusted with the position. Prior to Shapurji, for the past thirty years Compson had hardly ever interfered with big decisions within the Vestry committee which served the interests of the Great Wyrley Colliery.[217] Shapurji's constant interventions in parish affairs as well as his challenges to the Vestry Committee members must have unleashed

[211] Ibid.
[212]Weaver, p. 21.
[213] Oldfield, p. 23.
[214] Thomas R. Metcalf, *Ideologies of the Raj* (Cambridge: Cambridge University Press, 1995) pp. 28–66.
[215] Weaver, p. 21.
[216] Oldfield, pp. 135–43.
[217] Weaver, p. 24.

the enmity and hatred of many locals such as members of the Minors' Federation, authorities in 'the Staffordshire County Education Authority and the National Education Department' and most importantly, Lord Hatherton who was the most well-known land owner and the respected member of Staffordshire society. Years later, both Lord Hatherton and his son played an important role in George's unfair prosecution.[218]

The presence of the 'other' within English narratives of identity, as discussed in the first section of this chapter, can be first traced back to George's father, Shapurji Edalji. I would like to argue that the resistance to the system that the historical Shapurji demonstrated characterizes him, in Bhabha's terms, as the 'mimic-man'.[219] Bhabha quotes Thomas Babington Macaulay in 'Minute on Indian Education' when writing about the Indians who had received a European education, Macaulay said: '"[...] a class of persons Indian in blood and colour, but English in tastes, in opinions, in morals and in intellect".'[220] Bhabha believes that it is this very minute difference between those who are Anglicized and those who are English that can challenge the colonial discourse and turn its gaze upon itself. Shapurji can be said to be 'different' from those within imperial hierarchies since he is '*almost the same but not white*' (italics in original).[221] His difference might be detected in his skin colour, ethnicity and origin. Shapurji produces 'the effect of a flawed colonial mimesis, in which to be Anglicized is emphatically not to be English.[222] The authority of imperial power is challenged when, in Conan Doyle's words, 'a dark-skinned' Asian, with 'half-caste' children occupies a site of power such as a vicarage.[223] His presence posed a threat to imperial integrity. His authority was an imitation of colonial power which produced 'intellectual uncertainty' at the heart of imperial order. He

[218] Weaver, p. 25.
[219] Bhabha, *The Location*, p.125.
[220] Bhabha, *The Location*, pp.124–25.
[221] Bhabha, *The Location*, p.128.
[222] Bhabha, *The Location*, p. 125.
[223] Arthur Conan Doyle, *Memories and Adventures* (Cambridge: Cambridge University Press, 2012), p. 216.

becomes an uncanny double of Victorian authorities. His threat to the seeming integration of Victorian society can be highlighted in Weaver's words:

> British society was not partial to English women marrying Indian men. Imperialist ideology viewed 'inter-racial' sexual relations and marriage as violating the English women's whole nature as a woman and, ironically and ambiguously since both Shapurji and Charlotte were devout Christians, as threatening the whole integrity of the Christian nature.[224]

In short, similar to the Thatcherite years, the Edwardian era, if not necessarily an age of conflict, arrests a moment in British history which provokes anxiety in terms of the rise of new identities, the height of nationalist urges and imperialist expansion coupled with the emergence of external rivalries before the First World War. Undoubtedly, the dynamics of mounting challenges, as I will argue in depth in the following section, influenced representations of the British Empire in literature, history and architecture. Likewise, historical and actual locations 'accommodate' and characterize rising conflicts between emerging new voices and oppressive imperial discourses in the Edwardian era. They turn into sites where the pervasive imperial consciousness leaves a mark. Returning to our starting point, home, I argue that the vicarage serves as the initial location for uncanny experiences of the novel's historical characters. Not 'essentially' uncanny in itself, the house is identified as emblematic of the *unheimlich* and is invested with cultural and political characteristics of estrangement in Edwardian England. Then, in the face of these changes, how is the nineteenth-and-twentieth-century Englishness, constructed on assumptions of racial hierarchy, projected onto the house of a family of a different race? In the following section, I will address this question.

2.2.2. Invisible Connections: Victorian Racism

From home as an actual physical place the exploration of the unhomely can be extended to an equally subtle examination of the relations between home and selfhood. In this respect, adopting a postcolonial perspective helps us see 'invisible' connections between familiar

[224] Weaver, p.22.

domesticity such as one's house and the development of selfhood in relation to both Otherness and the estrangement of one's home. For instance, in the context of *Arthur & George*, George's constantly evolving perception of his life and career as a solicitor and the space he presumes to occupy in English society is markedly contrasted with what Barnes renders as George's 'invisible' vulnerable stance. The notion that the Edalji family's house becomes the target of an unhomely presence should be linked to the Victorians' 'partial' acknowledgement of George Edalji's identity as an Englishman as well as to the fact that he is the victim of a miscarriage of justice. In what follows, I will first investigate the underlying causes that identify the vicarage as the house of the Victorian 'Other' and then explore how the Edalji family's alterity and difference within the familiar domesticity of Great Wyrley distances George from being 'officially' English.[225]

Whilst personal and local methods of seeking justice, or settling grudges, such as attacks on animals, were not uncommon for the residents of the village of Wyrley, the ongoing tensions, hoaxes and outrages, coupled with increasing racial awareness targeted George.[226] The local police, unable to find the criminal(s), 'pulling together and twisting all things to their end', eventually arrested George on the assumption that he was the writer of the letters and the mastermind behind the animal maiming.[227] In 1906, when George had already served three years of his sentence, Arthur Conan Doyle came across the account of the case in the *Umpire* newspaper and realized he was 'in the presence of an appalling tragedy'.[228] Thereupon, he

[225] This line refers to Conan Doyle's words 'unofficial Englishman' and also echoes a scene in Barnes' story in which Arthur says to George: 'You and I, George, you and I, we are … unofficial Englishmen'.
Barnes, *Arthur & George*, p. 217.
[226] Weaver, p. 77.
Weaver writes: '[…] premeditated animal mutilation was no stranger to agricultural societies. It served as a form of class-consciousness "motivated, like arson, by social protest or simple revenge (in that) killing the animal is the symbolic murder of the owner"'. Weaver, p. 77.
[227] Doyle, *Memories and Adventures*, p. 216
[228] Arthur Conan Doyle, 'Xxii. The Years between the Wars', in *Memories and Adventures* <https://www.arthur-conan-doyle.com/index.php/Memories_and_Adventures#XXII._THE_YEARS_BETWEEN_THE_WARS> [accessed 2 November 2019].

decided to set the wrong right. Conan Doyle was one of the prominent figures who believed that racism laid the foundations for this miscarriage of justice. However, Doyle's assumption that there was a strong link between the misfortunes faced by the Edalji family and the reverend's ethnic origins was strongly opposed by George throughout his life.[229] This notion is also underpinned by Barnes in the novel when George says: 'Sir Arthur [...] I don't believe that race prejudice has anything to do with my case.'[230] When the fictional Doyle inquires whether George has ever had any enemies, Barnes's enigmatic reply for George is: 'Evidently, but unseen ones.'[231] It is important to note that Doyle is highly representative of Victorian ideologies; not only did he embrace the prevalent discourses in his upbringing, adulthood and later stages of his life, but also he performed, shared and reflected them in his life and writings.[232] Ironically, if intriguingly, Conan Doyle believed that the legal authorities of Victorian England were prejudiced against George. Regarding this, the question that needs to be addressed at the outset is: Where is the *place* of race in Victorian and Edwardian England and what does it tell us about Thatcherite Britain?

By re-imagining a problematic time in the life of a Victorian family, *Arthur & George* consciously hints at a postcolonial/post-imperial tension that haunts Thatcherite England. The parodic view of one of the most glorified eras in English history, namely the Victorian, brings to surface the darker side of this period and its tight grip on racial hierarchies of identity. By putting these racial structures in place, Victorian England problematizes a sense of belonging and home not only for the Edalji family back then, but also for the heterogeneous population

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In 1907, George Edalji wrote Arthur an account of the incident and sent him copies of the articles he had previously written for the *Umpire* newspaper.
Memories and Adventures, p. 216
[229] Weaver, pp. 343–4.
[230] Barnes, *Arthur & George*, p. 215.
Weaver also refers to this fact saying: '[…] Edalji himself, […] never raised the issue of racism as creating a problem for him.'
Weaver, p. 368
[231] Barnes, *Arthur & George*, p. 215.
[232] Patrick Brantlinger, *Rule of Darkness: British Literature and Imperialism, 1830-1914* (Ithaca and London: Cornell University Press, 1988)

of Britain now. Referring to *Arthur & George* and its evocation of this parallel, Barnes says, 'the strength of the original story was such that you don't have to put a parallel story today into the book in order for people to realize that it's about today as well as it is about hundred years ago.'[233] From the previous section's analysis of internal and external forces, I would like to look 'inside' Britain in order to examine how the rapidly changing British society shaped the Victorians' concept of race. I explore the changing character of race throughout the nineteenth century and investigate how different ethnicities were represented or what modes of expression they sought during this time span. As a commonplace in the Victorian period, race signifies a wide range of, if contradictory, meanings. The fluidity of the concept in Victorian England resonates well with what Sidonia, in Benjamin Disraeli's *Tancred* (1847), utters: 'All is race, there is no other truth.'[234] If not unfeasible, it is a difficult task to tease out a precise meaning for race or racism. However, the Victorian era characterises a period in which the concept of race was 'problematized' and studied. In this regard, Shearer West, describing Victorian ideas of race, says: '[Race] was no longer a barely conceived prejudice; it became the subject of both academic discourse and popular journalism.'[235]

As mentioned in the first part of this chapter, Barnes constantly challenges Englishness and highlights the image of the Other which it encapsulates. In *Arthur & George*, he draws parallels between Thatcherite and Victorian Britain by demonstrating how in both contexts a restrictive definition of national identity tends to induce racism, violence and discrimination. This different view of the nineteenth-century image of Britain tends to warn us against mapping home and nation onto a geographical boundary of a country. How does Victorian Britain, then, define and subsequently exclude its Other? Throughout the nineteenth century, the belief in

[233] Barnes, 'Interview with Julian Barnes by Xesús Fraga', pp.134–47 (p. 135).
[234] Benjamin Disraeli, 'Chapter XX: A Modern Troubadour', in *Tancred; or, The New Crusade*, 3 vols (New York and London: M. Walter Dunne, 1904), I, p. 191 <http://archive.org/details/tancredornewcrus00disr> [accessed 2 November 2019].
[235] West, p. 2.

white supremacy over the 'Negro race' was moderate among some and great among others, but rarely non-existent.[236] Before the mid-nineteenth century imperial England found a renewed interest in Africa, abolitionists and Evangelical and philanthropic movements in the 1820s and the 1830s had set the black people free. However, as Nancy Stepan observes: 'The Negro was legally freed by the Emancipation Act of 1833, but in the British mind he was still mentally, morally and physically a slave.'[237] This view is reflected in the fact that the belief in the 'natural' hierarchy of races endured in post-slavery English society but merely within a new form. Through what Lorimer calls 'cultural imperialism', evangelical and philanthropic movements now invited the black race to assimilate.[238] Their humanitarian, liberal ethos encompassed a 'civilizing mission' through promoting Christianity and Victorian ideologies. By mid-century, there was an increasing colonial encounter with the indigenous populations and people from different races. Now the colonial authorities' vision entailed the imposition of the existing hierarchical order onto the rest of the world by subjecting the world's people to imperialist ideology. Therefore, by the end of the century, the earlier philanthropic, evangelical ethos inviting black slaves to 'assimilation' fell out of favour and gave its place to a 'scientific' division of races based on biological/physical differences. The racial inequality sought justification through scientific racism and Victorian racial attitudes were then introduced into a new science.[239]

In a similar fashion, as imperial Britain was gaining force throughout the world, the establishment of the Raj in 1858 was one way that the British sought to justify their rule and expansion in India.[240] Metcalf Thomas argues that British supremacy was deeply foregrounded

[236] Nancy Stepan, *The Idea of Race in Science: Great Britain 1800-1960* (Houndmills, Basingstole, Hampshire and London: Macmillan in association with St Antony's College, Oxford, 1982).
[237] Stepan, p. 1.
[238] Douglas A. Lorimer, *Science, Race Relations and Resistance: Britain, 1870-1914* (Manchester: Manchester University Press, 2013), p. 38.
[239] Lorimer, *Science, Race Relations and Resistance*, pp. 17–50.
[240] Metcalf, pp. ix–xii.

within their ideals and policies that what principally informed the British vision of Indians, 'throughout the Raj, and especially during the years of uncontested British supremacy from 1858 to 1918', was their difference from their Indian subjects. This belief in the Indian difference becomes manifest in the contradictory act of anglicizing and assimilation. While Anglicization was one theory amongst operations of British governance to make their Indian subjects 'resemble' themselves, colonial differentiations were maintained throughout the Raj. Affected by this ideology was Shapurji Edalji who not only converted to Christianity but also travelled quite far from his birth place in India to prepare for his missionary work.[241]

Victorian racial attitudes were hardened over the course of the nineteenth century in correspondence with imperial ideologies, pushing British science in the direction of racism. This time period witnessed a noticeable progress in terms of scientific theories; comparative anatomy, anthropology, as well as new schools of thought such as Darwinism, Social Darwinism and Eugenics, developed to be applied in the context of an England defined by rapid social changes and colonial relationships. However, regrettably, the scientific dimensions of race could not be divorced from the regressive character of racial science, particularly at the turn of the century. As Nancy Stepan observes, 'Factors traditionally thought of as lying somehow "outside" science in fact entered decisively to the making of racial science.'[242] Biological factors, heredity, skin colour and even the size of the skull and brain provided the 'solid' basis and 'essential entities' for racial divisions of the world's peoples. The scholarly studies combined with Enlightenment ideals of democracy and progress paradoxically render race more 'racist' in this period, which obliges Lorimer to rightly ask: 'The disturbing question, for which our historiography supplies only partial answers, is why, in the late nineteenth and early twentieth centuries, did science, which we associate with reason, enlightenment and

[241] Oldfield, pp. 135–43.
[242] Stepan, xiv.

progress, sanction the forces of oppression rather than of liberation?'[243] Lorimer as well as many other Victorian scholars attempts to seek a measured response to the issue by placing his argument within a broader context, namely Britain's imperial history. He contrasts the philanthropic abolitionist movement of the past (the 1820s and 1830s) with the present of colonial England (1870s-1910s) and concludes that 'in the period between 1870 and 1914, the tension between a moralised imperial past and an insistent colonial present shaped the British racial discourse between two options; a liberal creed of assimilation and an exclusionary doctrine of separate development'.[244] The newly formed perceptions of race in this period were closely conjoined to colonial encounters with people evidently different in their ethnicity and physical appearance. This 'reflected the reality that racial conflict was part and parcel of colonial relationships'.[245]

In *Arthur & George,* the reader encounters a history that is absolutely central to England's image of itself. Troubling, however, is this history's marginalisation of the non-white looking George Edalji, whom Britain found difficult to 'accommodate' and had to constantly 'disfigure'. The novel reminds the reader how Victorian racial ideology affected representations of different ethnic backgrounds including the Edalji family, particularly George in the press. In tandem with this concept, one of the people of authority involved in the Edalji case who characterized the vicarage as a criminal's house from the very beginning was Captain the Hon. George Anson, Chief Constable of Staffordshire. Endorsing Victorian racial prejudices as well as Lombroso's illustrations of inborn criminals, Captain Anson was one of the main figures, who after his appointment as Chief Constable of Staffordshire in 1888, brought about George's prolonged suffering and the legal proceedings towards his wrongful

[243] Douglas A. Lorimer, 'Race, Science and Culture: Historical Continuities and Discontinuities, 1850-1914', in *The Victorians and Race,* ed. by Shearer West (Aldershot: Scolar Press, Brookfield, Vt.: Ashgate Pub. Co., 1996), pp. 12–33 (p. 22).
[244] Lorimer, *Science, Race Relations and Resistance,* p. 39.
[245] Lorimer, *Science, Race Relations and Resistance,* p. 19.

conviction.[246] He used his power as a Chief Constable alongside his racial prejudices to 'incriminate' George.[247] This notion is reinforced in the fact that Anson had the police force constantly watch the vicarage and when on 17th August 1903 a horse belonging to the Great Wyrley Colliery Company was maimed, they immediately raided the vicarage without a warrant in search of evidence.[248]

In tandem with the rise of nationalistic movements inside and outside Britain, the formation and persistence of stereotypical representations of different races promised a secure and stable stance for preserving the national identity. As we are approaching the end of the nineteenth century, racism becomes 'darker' in colour and 'harsher' in intensity. The 'outpouring' of anonymous letters sent to the vicarage supports this idea. Not only did they increase in number, but also they became more pejorative in content while filled with constant references to the 'brown-faced' reverend as Black Vicar, which both Barnes and Weaver have captured in their accounts.[249] As Barringer observes, 'The most powerful concept which could be deployed in asserting the otherness of social groups was that of race.'[250] Although race science underwent many changes over the course of the nineteenth century, what seemed to hold the picture of race together was the persistent use of physical traits and biological factors to identify and classify different racial 'types'. Race was used to consolidate human differences that manifested more in a 'visibly' physical form, particularly skin colour. The explicit use of racist language authorised by the new science found expression in the press, journals and other media. For instance, a reporter from the *Express & Star* in 1903, who, describing George Edalji standing before the court, says: 'His Eastern origin is shown in the olive complexion, dark hair,

[246] Oldfield.
[247] Oldfield.
[248] Weaver, p.113,
Barnes, *Arthur & George*, p. 93,
'The Edalji Case and Its Sequel: The Edalji Case, Ugly', p.8.
[249] Weaver, p. 65. Barnes, *Arthur & George*, p. 81.
[250] Tim Barringer, 'Images of Otherness and the Visual Production of Difference: Race and Labour in Illustrated Texts, 1850-1865', in *The Victorians and Race*, ed. by Shearer West (Aldershot: Scolar Press, Brookfield, Vt.: Ashgate Pub. Co., 1996), pp. 34–52 (p. 34).

slight check suit and turn-down collar which he wore.'[251] Or in *The Birmingham Daily Mail*, the driving force behind George's animal mutilation was attributed to a 'throwback to prehistoric bestiality'.[252] Moreover, in another paper that reflects the ideology of the prevalent eugenic discourse of the time and the fear of 'unfitness', George is described as 'a degenerate of the worst type'.[253] The increasing emphasis on the family's different race (except for Mrs Edalji, the only white member of the family) can be discerned when Captain Anson betrays 'his own ethnocentric attitude towards the cleric by asking "how this 'Hindoo', who could only talk with a foreign accent, came to be a clergyman of the Church of England and in charge of an important working class parish"'.[254]

The Edaljis' foreignness, like an alien presence, unsettles their own safe, homely territory. When the Edalji family's different ethnicity is transplanted into the domesticity of Great Wyrley, the stability perceived around home is eroded and this familiar location is rendered alien. Hence, domestic values associated with home harbour fear and violence. The vicarage turns into a site where different ideologies and races intersect. What characterizes this 'crossing' is aptly described by Bush, who writes: 'Violence, as well as collaboration and cultural interchange, characterized the colonial encounter.'[255] Clearly, Captain Anson's attitudes as well as those of Great Wyrley conflict with those of the family. As a result of this clash, the house turns into a recognizable site of estrangement. It is constantly being watched by the police and becomes an object of the imperial gaze. The vicarage's physical borders cannot shield the Edalji family from the outside attacks, racial invasion, harassment and other disturbing incursions such as aggressive graffiti. Nor do the walls serve to make the family

[251] *Express & Star*, 24 August 1903. Cited in Oldfield's *Outrage: The Edalji Five* (p. 60).
[252] Oldfield, p. 69.
[253] Oldfield, p. 69.
[254] Weaver, p. 34.
[255] Bush, p. 119.

members' lives normal, within or without. The house turns into a site of otherness, where racism, like a shadow, *creeps up* on the walls and is daubed onto them as 'wicked'.

In the final section of Part Two, I extend my argument about Victorian racial attitudes to the concept of belonging and national identity. In particular, I discuss George's Britishness and his identity's resistance to being reduced to any stereotypical representation.

2.2.3. George Edalji: The 'Half-breed' or the Victorians' Double

Following the argument on the historical and political context of the second half of the nineteenth century, which is for the most part openly colour-conscious, racist stereotypes, or what I call the shadow of race, are cast upon the presence of the non-white population seeking recognition in Victorian society. This section aims to show that despite the fact that the Victorians' racial discourses tend to mould George into a 'monster', his character resists being reduced to that of a 'degenerate'. George's achievements and significant degree of success especially in the years between 1895 and 1903, as I will discuss in this section, makes him emerge as the Victorians' double.[256] In other words, in the encounter between the Edaljis' home and the world what is revealed to Victorian society is George's uncanny resemblance to the British.

Revisiting the history around George's character demonstrates an attempt on the side of Barnes, as a contemporary British writer, to make Britain look both inwards and outwards, locating and confirming at once its relationship with its imperial past. This retrospective glance brings into focus the existence of alterity within imperial Britain as well the need to include this foreignness in a 'cumulative' concept of Englishness, which I discussed in Part One. As

[256] Weaver, p. 73.

Daisy Connan observes, 'an encounter with the foreign is what reveals the vulnerability and alterity present within the self.'[257] The concept of the *unheimlich* can be used to explain the ways in which subjects are 'de-domesticated' in the confrontation with an uncomfortable strangeness. The semantic ambiguity perceived in the definition of the *unheimlich* lays the groundwork for developing the concept of self and identity. Formulated as an investigation into one's uncanny double and death drive, Freud's 'Das Unheimliche' voices a deep anxiety concerning a person's 'shadow' and a fear of contamination.[258] While the uncanny double can be interpreted within different contexts, I use the *unheimlich* to relate to the instances when the uncanny resemblance of a double creates uncertainty as well as fear at the very heart of one's identity. In this respect, I would like to explore the intellectual uncertainty as revealed around the character of George that makes him an uncanny double of the Victorians.

The hypothesis that children born out of inter-racial marriages are the source of evil is a recurrent theme in nineteenth-century racial discourses. Relatedly, Conan Doyle's description of the Edaljis' ordeal is as follows: 'a coloured clergyman with a half-caste son in a rude, unrefined parish was bound to cause some regrettable situation.'[259] It seems that as we are approaching the turn of the twentieth century the fear of foreignness is projected onto the different race, the Other, particularly the 'half-caste'. Howard L. Malchow observes the same tendency, namely the affinity between the 'half-breed' and representations of the unnatural demonic characteristics, in late-eighteenth and early-nineteenth century Gothic novels; the 'half-breed' is 'torn between two worlds [...], a violent contradictory combination of opposites' while 'betrayed by readable signs of difference'.[260] The mixed race then is interpreted as an 'unnaturalness' created in cross-boundary miscegenation. Correspondingly, the fictional

[257] Connon, p. 13.
[258] As mentioned throughout this chapter, Freud's essay 'Das Unheimliche' is translated as 'The Uncanny'.
[259] *Memories and Adventures*, p. 216.
[260] H. L. Malchow, 'The Half-Breed as Gothic Unnatural', in *The Victorians and Race*, ed. by Shearer West (Aldershot: Scolar Press, Brookfield, Vt.: Ashgate Pub. Co., 1996), pp. 101–11 (p. 103).

George is presented in strikingly similar terms in a conversation between Conan Doyle and Captain Anson when Anson, who is biased against George from the very beginning, says: '"[...] When the blood is mixed, that is where the trouble starts. An irreconcilable division is set up. Why does human society everywhere abhor the half-caste? Because his soul is torn between the impulse to civilization and the pull of barbarism".'[261] The result of a Parsee father's 'evil genes' and a white English mother is that George is 'not a right sort'.[262] Examining the plethora of the Victorians' writings about the Indian Uprising of 1857, Brantlinger refers to their concentrated, polarized representations of the event which express the period's racist ideology towards what Said calls the 'mysterious Orient'.[263] The processes of reinforcing the stereotypes, through different mediums, in Said's view 'have intensified the hold of the nineteenth-century academic and imaginative *demonology* (emphasis added) of the Oriental other.'[264] The demonic, dehumanized portrayal of George projects diabolic impulses onto him and his family. In the height of George's trial, the representation of him in the press 'collapses' George to his dark side, namely his Asian/Oriental/Hindu blood.

As mentioned earlier, Victorian ideologies are closely tied with the image of otherness. As more strident racial attitudes become pervasive towards the turn of the twentieth century, stereotypes recur to secure the perceived distance between self and other. In this regard, Gikandi observes: 'The invocation of colonial alterity was one of the conduits into which anxieties about Englishness were channelled.'[265] The shift from an implied reference to George's different ethnicity and skin colour to emphatic representations of him as the other (Eastern, Asian or Hindu) in newspapers, keeps George at an uncertain distance from his

[261] Barnes, *Arthur & George*, p. 275.
[262] Barnes, *Arthur & George*, p.275.
Barnes, *Arthur & George*, pp. 12, 83, 85.
[263] Brantlinger, p. 228.
Edward W. Said, *Orientalism* (Harmondsworth: Penguin, 1991), p. 26.
[264] Said, *Orientalism*, p. 26.
[265] Gikandi, p. 228.

English self. This proximity can be refigured in Bhabha's characterization of power structures and dominant ideologies and their spontaneous effect through stereotyping.[266] By marking differences 'visible', colonial discourse performs its differentiation, and by implication, discrimination. These signs of difference (stereotypes) are consolidated in both a theoretical space (race) and a political/physical place (skin/body), which Bhabha defines as 'the construction of the signifier of 'skin/race'.[267] In other words, skin and race function as a site where colonial power's gaze is directed. He observes:

> Skin is the key signifier of cultural and racial differences in the stereotype; it is the most visible of fetishes, recognized as common knowledge in a range of cultural, political and historical discourses, and plays a public part in the racial drama that is enacted every day in colonial societies.[268]

George's dark skin is a distinctive marker of difference that dissociates him from an acceptable image of Britishness. This notion is also reinforced in a letter that George's mother, Charlotte Stoneham, wrote to the MP for Birmingham in 1904 when she says: '"I am an English woman, and I feel that there is in many people a prejudice against those who are not English, and I cannot help feeling that it is owing to that prejudice that my son has been falsely accused".'[269]

On the other hand, I would like to argue, George despite being 'odd-looking' and 'half-caste' displays features that resist being collapsed into his 'demonic' side.[270] The real George Edalji is the writer of *Railway Law for the 'Man in the Train'* (1901), a book for the traveling public, since, in Barnes's sarcastic words, George believes that the British, 'who gave railways to the world' are ignorant of their rights.[271] Following the publication of the book in 1901, the Cannock Advertiser, characterizing George as part of the local community, says that it is '"somewhat gratifying to the public of this district that *one of us* (emphasis added) has been

[266] Bhabha, *The Location*, p. 113.
[267] Bhabha, *The Location*, p. 113.
[268] Bhabha, *The Location*, pp. 165–6.
[269] Oldfield, p. 266.
[270] Barnes, *Arthur & George*, p. 81.
[271] George Ernest Thompson Edalji, *Railway Law for 'the Man in the Train': Chiefly Intended as a Guide for the Travelling Public on All Points Likely to Arise in Connection with the Railways* (London: Effingham Wilson (Wilson's Legal Handy Books), 1901).

the author"'.[272] This statement given by the local newspaper identifies the historical George as one of the 'white' British people living in Great Wyrley. George was also the winner of the Birmingham Law Society's first prize for three successive years and later worked as a solicitor.[273] He acquired his law degree with second class honours, which was quite an achievement since, as Oldfield states, 'there were no firsts, and only a dozen out of two hundred students achieved a second'.[274] In this respect, the 'intellectual uncertainty' in Freud's essay, which is caused by the presence of the uncanny double, can be linked to the character of George. His degree of success is a significant element that undermines the stereotyping attitudes of Victorian society and at once registers the integration of otherness into narratives of English identity. If he is identified as the Other, then this undecidability surrounding his identity causes 'loss of the familiar ground of the self' for the English.[275] As a result of this uncertainty, George's identity stands 'in-between' English and non-English: he emerges as an uncanny double, or in Arthur Conan Doyle's words, an 'unofficial' Englishman.[276] Regarding the Edalji case, Arthur Conan Doyle writes: 'It is a story which any unofficial Englishman must read with shame and indignation.'[277] This notion is further underpinned by Barnes in *Arthur & George* when in an exchange between Captain Anson and Inspector Campbell following their investigation of the Edalji family, the inspector says: '"The odd thing was, listening to his voice

[272] Weaver, p. 73.
[273] Weaver, p. 73.
[274] Oldfield, p. 257.
[275] Lydenberg, pp. 1072–86 (p. 1081).
[276] Barnes, *Arthur & George*, p. 217. Alluding to Conan Doyle's words 'unofficial Englishman', Barnes creates a scene in which Conan Doyle tells George: '"You and I, George, you and I, we are … unofficial Englishmen".' As Douglas Kerr also notes, 'In the Edalji case we can see him [Conan Doyle] writing both as and on behalf of the "unofficial Englishman."'
Douglas Kerr, *Conan Doyle: Writing, Profession, and Practice* (Oxford: Oxford University Press, 2013) p. 150.
[277] Arthur Conan Doyle, *The Story of Mr. George Edalji*, ed. by Richard Whittington-Egan and Molly Whittington-Egan (London: Grey House, 1985), p. 91.
Arthur Conan Doyle, 'Case of George Edalji. Who Wrote the Letters? No. 2', *The Arthur Conan Doyle Encyclopedia*, 8 October 2017 <https://www.arthur-conan-doyle.com/index.php?title=Main_Page> [accessed 7 November 2019].

– it was an educated voice, a lawyer's voice – I found myself thinking at one point, if you shut your eyes, you'd think him an Englishman".'[278]

The liminal and transitional state which characterizes George's Englishness echoes the sense of instability and violence weakening the seemingly solid and civilized Edwardian society on the brink of war. The indication of George's borderline identity is also further supported by the final verdict reached on the Edalji case: guilty *and* innocent, free pardon but no compensation. Conan Doyle persistently sent letters to the Home office to ask for the pardon money, even after they announced that the document regarding George's poor eyesight was 'entirely insufficient' to *utterly* prove George's innocence.[279] This line of thought is highlighted in the novel when Barnes's Conan Doyle attempts to persuade George of the necessity of pardon money:

> The money is very important. Not just as a compensation for three years of your life. It is also symbolic. The British respect money. If you are given a free pardon, the public will know you are innocent. But if you are given money as well, the public will know you are *completely* (emphasis added) innocent. Money will also prove that it is the corrupt inertia of the Home Office that kept you in prison in the first place.[280]

In conclusion, while on the one hand, George's dark skin is the sign of inferiority and lowliness, on the other, his significant accomplishments and being an intelligent lawyer, makes his identity *close* to the acceptable image of an English man in Edwardian society, bringing about 'intellectual uncertainty' at the heart of Englishness. The understanding of George's simultaneous uncanny resemblance and difference threatens the integrity of the Victorians' perception of the self while his identity discloses the Victorians' fear of their double. This incompatibility between George and the English becomes also manifest in the contradictory verdict on his case: He is at once guilty and innocent, English and non-English, similar and foreign. He is the Victorians' uncanny double.

[278] Barnes, *Arthur & George,* p. 90.
[279] Weaver, pp. 285–302.
[280] Barnes, *Arthur & George,* p. 212.

2.3. Historical Authenticity: Barnes's (In)accuracy

Until now, we have discussed the contemporary context in which *Arthur & George* is situated, the narrative's fictional recovery of the late Victorian period, and its assertion of different identities. At the outset, this section intends to answer two questions: One, what form does the unresolved tension between the home and the world take in *Arthur & George*? Two, how does Barnes's fictional treatment in terms of both his techniques and 'falsifications' produce an unhomely effect? I will provide a detailed textual analysis of *Arthur & George* to explore the ways in which Barnes stages his personalised version of the Edalji story. I will develop an argument that the uncanniness of the text stems from our encounter with both the theme and the narrative's rhetorical effects or structure. In other words, the complexity of Barnes's narrative framework cannot be simply reduced to its themes. Through reference to the unhomely, this section draws on the analogy between the domestic locations and the space they occupy in the sites of narrative. I discuss at length Barnes's historical (un)faithfulness and use of different techniques in conjunction with the narrative's focus on the household of the Edalji family.

Part of the uncanny effect of the novel can be attributed to the very structure of the text, to the fact that the narrative situates itself between the historical and the fictive. The previous section mainly discussed the narrative's indebtedness to historical archives. Barnes had spent two years investigating the case before he set out to write the story and in the author's note appearing at the end of the book, he says: *'Apart from Jean's letter to Arthur, all letters quoted, whether signed or anonymous, are authentic; as are quotations from newspapers, government reports, proceedings in Parliament, and the writings of Sir Arthur Conan Doyle*' (Barnes's italics).[281] His indebtedness to various sources seemingly foregrounds historical 'authenticity'.

[281] Barnes, *Arthur & George.*

However, while *Arthur & George* is anchored in history, it self-consciously weaves its fictional elements around the historical document. Barnes presents us with a different narrative 'order' of the events; not only does the text work within generic conventions of the historical novel in order to subvert them, a matter which I discuss later in the same section, but also Barnes's aesthetic 're-arrangement' of the story incorporates fictive parts and opens history to interpretation. It merges fact and fiction to the extent that one cannot say which is which. Conversely, considering the text as a work of fiction, the issue of examining how 'accurately' Barnes performs under the constraint to reproduce history might be irrelevant. What, however, plays a significant role, is the gap between the original and the fictional and how Barnes decides to fill in the missing parts. I shall discuss these distinctions in this section.

Arthur & George comes close to the self-conscious model of a novel that Linda Hutcheon calls historiographic metafiction. Largely associated with postmodernist writing, historiographic metafiction 'is at once metafictional and historical in its echoes of the texts and contexts of the past'.[282] 'Translating' postmodern architecture to writing practices, mainly the novel form, Hutcheon proposes that historiographic metafiction is inevitably political and unavoidably historical while it adopts a parodic stance towards received history. The parodic vision is the motor which forces the writer to situate themselves inside and outside their own narrative, challenging the internalized and embedded historiography. This historiographic metafictional stance also attempts 'to root itself in that which both reflexivity and parody appear to short-circuit: the historical world'.[283] Believing that the ostensible division between literature and history is contested and challenged by postmodern theory, Hutcheon refers to the linguistic nature of both areas which makes them converge rather than diverge; that history and fiction are not mutually exclusive modes but rather they share the same medium: textuality.

[282] Hutcheon, *A Poetics of Postmodernism,* p. 13.
[283] Hutcheon, *A Poetics of Postmodernism,* p. 13.

Not only do they embed texts from the past into their own complex constructs, but also their interrelation is caught in a temporal relationship; that is, their definition and connection vary with time. Such a model brings about the reader's double-awareness, meaning they find themselves uncomfortably situated at the intersection of history and fiction. In Hutcheon's view, one of the aesthetic 'manifestations' of postmodernist trends occurs in the predominantly self-reflexive and metafictional form of Barnes's works; they persistently comment on their own production as a narrative. His novels, particularly *Arthur & George*, illustrate this postmodernist tendency whereby they 'show off' their narrative consciousness as well as their theoretical positioning in 'fashionable' and present-day poststructuralist reformulations, such as the plurality of narrative voice, multiplicity of meaning, rejection of essentialist belief in truth, and destabilization of grand narratives.[284]

Unlike the old historical novel 'which tried to re-create mimetically the life and times of a character', the fictional/historical structure of *Arthur & George* makes it a new historical novel that 'goes into the past with deliberate awareness of what has happened since, and tries to make a more obvious connection to the reader today'.[285] This parodic stance towards the historical document is demonstrated from the very beginning by Barnes's intentionally fictive opening. His historical narrative begins with the first memories of the two characters, signalling the fact that this is a fictionalized version of received history. While Arthur's first memory is associated with his grandmother's dead body lying on the bed when he could get a glimpse through the door 'deliberately left ajar', George ironically has no memory as Barnes 'refuses' to give him one: 'George does not have a first memory, and by the time anyone suggests it might be normal to have one, it is too late.'[286] This very contrast between the two memories can also point to the well-documented life of Arthur compared with George's unrecorded one.

[284] Catherine Belsey, *Post-Structuralism: A Very Short Introduction* (Oxford: Oxford University Press, 2002) pp. 1–23.
[285] Barnes, 'Julian Barnes: The Art of Fiction', pp. 64–82 (p. 73).
[286] Barnes, *Arthur & George*, p. 3.

By encountering memories, we are engaged in the dynamic relationship between history and fiction which makes us conscious of the fictive structure of history or, in Hutcheon's words, its status as 'a human construct'.[287] We as readers get involved in the construction of the past through the work of imagination, which forces us to reassess our generic engagement with the past. As Childs points out, 'it [*Arthur & George*] underlines the power of narrative to weave a plot from scraps of unsubstantiated information, in which the key factors are conviction (a title Barnes preferred) and prejudice.'[288] What makes this confusion between history and fiction uncanny is the very fact that Barnes adds no footnotes, deliberately problematizing any clear distinction. For instance, when Doyle is reading the Home Office's report on the Edalji case following the campaign he started to prove George's innocence, we are presented with the actual bits of the official papers that Barnes lifted verbatim from the document: '*We have carefully considered the report of the eminent expert who examined Edalji in prison and the opinion of oculists that have been laid before us; and the materials now collected appear to us entirely insufficient to establish the alleged impossibility*' (Barnes's italics), to which the fictional Doyle responds: '"Imbeciles! *entirely insufficient*. Dunderheads and imbeciles".'[289]

This line of thought on the meshing of fact and fiction resonates well with subsequent readings of Freud's *unheimlich* and its usefulness to theories of narrative. The unhomely evolves from its affinities with a physical home and can serve as a theoretical approach to analyse the very representation of the slippage between what appears homely and what evokes the feeling of the unhomeliness in the narrative. As discussed earlier in Chapter One of the thesis, in 'The Uncanny' Freud sets to define the term *unheimlich* (the unhomely or the uncanny) in response to E. Jentsch, who believes that the uncanny emerges as the result of 'intellectual uncertainty'. In his essay Freud shows that *heimlich* and its antonym *unheimlich*

[287] Hutcheon, *A Poetics of Postmodernism*, p. 16.
[288] Childs, *Julian Barnes*, p. 139.
[289] Barnes, *Arthur & George*, p. 308.

come to signify one thing; the antonyms merge to denote that something domestic and homely – which was intended to remain hidden – has come into the open. Thus, the familiarity and intimacy implied by *heimlich* are displaced into strangeness harboured within *unheimlich*. The intellectual uncertainty that Freud plans to 'domesticate' within his psychoanalytical tool is inherent in the very root of the German term *unheimlich*, which also resurfaces later in the essay when Freud moves to the realm of literature where any clear distinctions between reality and fiction vanish. He observes that the uncanny effect can also arise 'when the boundary between fantasy and reality is blurred, when we are faced with the reality of something that we have until now considered imaginary, when a symbol takes on the full function and significance of what symbolizes, and so forth'.[290] In other words, the distance between the uncanny as a symbol and its disturbing effect in reality is erased. What I take from this argument for the purpose of my discussion of *Arthur & George* is that the uncanny blurs boundaries and cannot be contained within one realm. The intellectual uncertainty which initially obliterates the space between the homely, familiar domesticity and estranged, alien sites now emerges in the very gap between the factual and the imaginative. The unhomely in the novel is not only of thematic significance, but also emerges in the very problematic clash between fact and fiction, between the familiar ground and a disturbing strangeness. It exists simultaneously inside and outside the narrative space.

The intellectual uncertainty perceived in *Arthur & George* which destabilizes any sense of familiarity, works on different levels. The narrative's display of historiographic metafictional elements works in conjunction with Barnes's historical 'unfaithfulness' which can be located in his're-arranging' the roles of historical personages. Barnes's reproduction is akin to an artist's use of perspective. In the perspective that Barnes adopts, there is a new combination of familiarity and distance. He selects his historical characters and moves them

[290] Freud, pp. 121–62 (pp. 150–51).

around the narrative space bringing some 'closer' to the reader while offering a 'remote' account of the others. A case in point is Barnes's relegating George's parents to secondary roles. The narrative spares a quick glance at their past lives when George thinks about his parents' life journey:

> Father's, for instance, began in distant Bombay, at the far end of one of the bubbling bloodlines of Empire. There he was brought up, and was converted to Christianity. There he wrote a grammar of the Gujerati language which funded his passage to England. He studied at St Augustine's College, Canterbury, was ordained a priest by Bishop Macarness, and then served as a curate in Liverpool before finding his parish at Wyrley [...] Mother's: from Scotland, where she was born, to Shropshire, where her father was Vicar of Ketley for thirty-nine years, and then to nearby Staffordshire, where her husband, if God spares him, may prove equally long-serving.[291]

As discussed in Part Two, the historical Shapurji Edalji's single-minded way of handling parish affairs indeed fostered the enmity and hostility of local authorities. Once appointed as vicar his newfound power created a tense environment which conflicted with the Great Wyrley Colliery Company members.[292] However, in Barnes's story George's father, for the most part, is silenced except for a few occasions where Barnes makes him talk to George through his ironically 'didactic' lectures. Another significant factual distortion revolves around the character of George's mother, Charlotte Stoneham, whose nationality and major role in George's life are misrepresented. George's English mother becomes Scottish in Barnes's account. Either a fictional error or a deliberate distortion, this change of nationality makes her more 'eccentric' in the narrative. This is highly contrasted with her actual English identity that she kept referring to in correspondences to MPs in order to show her awareness of the racial attitudes towards her son. The novel strangely says nothing about her strong support of her son's innocence through the campaigns and correspondences that she started. Being an English woman, she could not help noticing that her family was the direct target of racism.[293] Even in

[291] Barnes, *Arthur & George*, pp. 57–8.
[292] Weaver, p. 24.
Part Two, under 'The Victorian Other: The Reverend and His Family', discusses Shapurji Edalji's authoritative and somewhat demanding manner in detail, which is not included in Barnes's account.
[293] Oldfield, p. 266.

a documented letter to the Home Secretary, she expressed her bitter feelings about the fact that she believed her husband and son were treated unfairly because of their skin colour. She said: '"I am an English woman and my blood boils at the continued injustice as it seems to be because my husband is a Parsee and my son therefor only half English".'[294]

In a similar vein, Horace Edalji, George's brother who, based on the historical document, witnessed against George and was favoured by the police, especially Captain Anson, is almost non-existent in the novel. During the years of the Edalji family's prosecution and their painful journey towards trial, Horace distanced himself from the family and abandoned 'his family, his origins, and all association with his brother's case'.[295] The weak presence of Horace in the novel can be perceived in a scene when George, the day before he is arrested, reflects on his relationship with Horace, thinking of him as 'now a happy-go-lucky penpusher with the Income Tax in Manchester. Horace seems to glide through life unscathed [...]. Most of all, Horace has escaped Great Wyrley.'[296] It seems that Horace has escaped the countryside but also Barnes's narrative. George's character is particularly radically 'naive', lifeless and devoid of imagination. In this regard, Risinger describes the fictional George as 'strangely infantile [...] not just in his exterior manifestations, but in his interior reflections'.[297] In Risinger's opinion, George's flat character renders the novel more like a 'morality play' that by presupposing George's innocence from the very beginning 'makes any evaluation of the evidence in the case' or any counter-argument such as the one made by Captain Anson pointless.[298] For instance, when George starts practising law in Birmingham, he finds the city,

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[294] Oldfield, p. 266.
[295] Oldfield, p. 273. Oldfield also provides some details and information about Horace Edalji, which Michael Harley had revealed years earlier. Horace after marrying an Irish woman, named Annie Magee, changed his surname to that of hers and then moved to Ireland and never kept in touch with the family.
Oldfield, p. 273.
[296] Barnes, *Arthur & George*, p. 93.
[297] D. Michael Risinger, 'Boxes in Boxes: Julian Barnes, Conan Doyle, Sherlock Holmes and the Edalji Case', *International Commentary on Evidence*, 4.2 (2006), p. 32 <https://heinonline.org/HOL/Page?handle=hein.journals/icmevid4&id=109&div=&collection=> [accessed 6 November 2019].
[298] Risinger, p. 31.

as opposed to the countryside, 'more civil'. His daily commutes into Birmingham are to him a meaningful journey to a hopeful destination: 'At home, the destination is the Kingdom of Heaven; at the office, the destination is justice, that is to say, a successful outcome for your client.'[299] This very simplistic view of his new life in the city and of life on the whole makes him lose sight of what might be lurking in close 'proximity'. Barnes constantly associates George's practising law with him being naive and unaware of his plight, with his blindness to institutionalized racism within the legal system. So much so that George does not perceive any complexities within the very law he is practising; Barnes says that now George 'has discovered the law, and the world is beginning to finally make sense. Hitherto invisible connections – between people, between things, between ideas and principles – are gradually revealing themselves.'[300] On the whole, it appears that the portrayal of the family tends to render them more vulnerable, marginalised and victimised.

While Risinger might be right in his assertion of the unfaithful representation of George's character and his family, a close reading of the text reveals that the more the Edalji family are silenced or alienated, the 'louder' we can hear Barnes's satiric voice.[301] His ironic stance seems to puncture the Edalji family's 'stillness' and their alienation within their domestic setting. For example, when the reader is informed that apart from the Edalji family, their English neighbours, the Brookes, have started receiving threatening letters, the fictional Shapurji considers their own misery '"not merely race prejudice"', to which George replies: '"Is that a good thing, father? To be hated for more than one reason?"'[302] The laughter that comes with the exchange between the father and the son, as we shall see in the course of the story, fills us with horror when more terrifying events unfold. This argument is reinforced when the narrator's sarcastic remark alerts us to a hidden threat implicitly contained in the ostensibly

[299] Barnes, *Arthur & George*, p. 50.
[300] Barnes, *Arthur & George*, p. 64.
[301] Risinger, p. 31.
[302] Barnes, *Arthur & George*, p. 42.

serious and uncomplicated narrative texture: 'He [George] knows the laws of England, and knows he can count on their support.'[303] Another significant Barnesian satiric effect is his description of the household: 'He [George] rarely feels the lack of what he does not have. The family takes no part in local society, but George cannot imagine what this might involve, let alone what the reason for their unwillingness, or failure, might be. He never goes to other boys' houses, so cannot judge how things are conducted elsewhere. His life is sufficient unto himself.'[304] Based on the known story of the Edalji family, this image cannot be entirely accurate since the vicarage was frequently used for different social, educational and political purposes, which implies that the family may not have been totally isolated from other locals. The family's victimization is amplified in Barnes's retrospective gaze. While Barnes provides the readers with 'enough' facts to make the story plausible and 'familiar', his imaginative reconstruction and satiric tone makes this fictional reworking 'different' from the received history. Through the characters, the narrative consciously 'reaches' the reader so as to induce a sense of unhomeliness. Barnes creates a space where, by constantly gesturing towards the unnerving home interiors, the reader's empathy is forcefully encouraged. This argument becomes epitomized in one of the exchanges between the father and the son:

> 'George, this is true enough. You are an Englishman. But others may not always entirely agree. And where we are living – '
> 'The centre of England,' George responds, as if in bedroom catechism.
> 'The centre of England, yes, where we find ourselves, and where I have ministered for nearly twenty years, the centre of England – despite all God's creatures being equally blessed – is still a little primitive, George. And you will furthermore find primitive people where you least expect them. They exist in ranks of society where better might be anticipated'.[305]

Apart from what I shall call Barnes's 'historical adjustments' that generate an uncanny confusion, the point from which the novel narrates the events also causes ambiguity and uncertainty. In other words, the generic convention, through which Barnes's fiction is

[303] Barnes, *Arthur & George*, p. 75.
[304] Barnes, *Arthur & George*, p. 12.
[305] Barnes, *Arthur & George*, p. 42.

mediated, deliberately breaks any linear or cause-and-effect relation that we may associate with conventional novel forms. In effect, the uncanniness of the text stems from its 'literariness' that cannot be reduced to its themes and encounters the reader with uncertainty in its very formal structure. In the style of a historical novel, *Arthur & George* mimics the nineteenth-century European novel, which Fredrick M. Holmes calls 'the Edwardian novel', in its realistic, slow-paced rhythm, 'sober tone and formal prose style'.[306] However, within this framework, Barnes inserts other conventions such as those of detective story and biography. One of the distinctive qualities of *Arthur & George* in terms of its formal structure is its idiosyncratic framing of history. The book is divided into four sections: 1. Beginnings 2. Beginning with an Ending 3. Ending with a Beginning 4. Endings. This suggests that the text intends to disrupt any sense of conventional or generic familiarity, as we might associate with the conventional historical novel, by 'alerting' us of beginnings and endings in plural forms. Apart from several layers of intertextual meaning and irony that these section titles intend to stir, they emphatically render any conventional framing of received history problematic. As Childs puts it, '*Arthur & George* is framed as a book of endings and beginnings with a deep scepticism towards both, preferring the image of the door ajar [...] The novel's four parts advertise this arrangement in their titles and Barnes often enters into repeated discussion of the difficulties of starting points and conclusions.'[307] The effect of the text's destabilizing of convention is reinforced by its parodic stance; it repeats history with a tinge of irony which makes the received knowledge 'strange' and different. This concept also finds resonance in Hutcheon's characterization of the manner in which parody functions; in her opinion, parody becomes a 'repetition with critical distance that allows ironic signalling of difference at the very heart of similarity'.[308] For instance, knowing the fact that George falls victim to the legal system despite being a solicitor, we can

[306] Holmes, p. 23.
[307] Childs, *Julian Barnes,* p. 141.
[308] Hutcheon, *A Poetics of Postmodernism,* p.26.

'hear' Barnes's sarcastic comments pierce through the story's ostensibly serious tone: 'He [George] feels confident and happy with the law. There is a great deal of [...] explaining how words can and do mean different things.'[309] For example, in one sense, Barnes's story explains and parodies 'how words can and do mean different things'.[310] Another significant element at work that intentionally accentuates ambivalence within both the form and the content is the novel's structural doubling. From the very title of the book to the parallel display of the two characters' lives as well as changing verb tenses, we are constantly presented with duality. The novel begins by George's childhood in the present tense while Arthur's the past tense. Except for one mid-story section in which the two separate verb tenses coincide after Arthur and George have met, for the most part they differ. The novel's switch in tense changes the focal point and relativizes our perspective of the past.

The representation of 'difference', manifested in the internal and external structure of the text, is conditioned by the confused relation between imaginative and factual, inside and outside, familiar and strange, domestic and foreign. The unhomely, in Royle's opinion, is not *out there*, but it is the disturbance of what is inside *and* outside; it estranges frames and borders.[311] Coupled with parody, the uncanny returns as a renewed vision of the familiar, of what has been taken for granted. As Hutcheon notes, 'the parodic element *enters* (emphasis added) with the differences.'[312] I would like to use the word 'enter' as a metaphor to illustrate that this act of 'entry' is in and out the interior of the vicarage. In other words, the inside and the outside of the home take on a figurative meaning in Barnes's reproduction. The elastic boundaries between them become the very challenging space for dissolving any distinctions between history and fiction. The historiographic metafictional model that Barnes deploys is inextricably tied to the awareness of familiar domesticity. Home becomes a constitutive

[309] Barnes, *Arthur & George*, p. 65.
[310] Ibid.
[311] Royle, p. 2.
[312] Hutcheon, *A Poetics of Postmodernism,* p. 135.

structural element in his representation. However, as I also discussed at the beginning of this chapter, by referring to Hutcheon's historiographic metafiction, which in her discussion emerges as the 'equivalent' of postmodernist architecture, I do not intend to classify Barnes's text as postmodern. Nor do I desire to use this concept exclusively in the manner that Hutcheon uses. I primarily apply the term in connection with my discussion of the unhomely and the form it may adopt in a novel such as *Arthur & George*. Home both as a place and a meditative conceptual starting point finds relevance in postcolonial discussions of particular histories and ethnic identities which Hutcheon's postmodernist framework is too broad to account for.

From the very beginning Barnes draws attention to the Edaljis' house, which bears the trace of a concealed fear or anxiety. The vicarage is contrasted with the world outside and is about to 'uncover' its secret: 'inside the Vicarage, everything is quiet. There are prayers, books, needlework. You do not shout, you do not run, you do not soil yourself [...]. The world beyond the Vicarage seems to George filled with unexpected noise and unexpected happenings.'[313] As the story unfolds and more of the world around the vicarage is captured within the narrative frame, we see how the animosity towards the Edalji family gradually 'spreads' throughout the village and becomes a highly 'visible' presence in Great Wyrley spaces; George does not 'know who starts chalking up sinful words about his parents on Mr Harriman's barn and Mr Aram's outbuildings. As soon as they are washed off, the words mysteriously reappear.'[314] After the family is initially targeted by anonymous letters containing foul content, the novel discloses how the surrounding world's hatred grows over the years, eventually materialising in disturbing objects being sent to the vicarage: 'When George pulls back the curtains, there is an empty milk churn standing in the middle of the lawn. He points it to his father. They dress and investigate. The churn is missing its lid, and when George peers in he sees a dead blackbird

[313] Barnes, *Arthur & George*, p. 6.
[314] Barnes, *Arthur & George*, p. 22.

lying at the bottom.'[315] When, following months of persecution, Shapurji decides to counter-attack by publishing his own account of his family's suffering in the newspaper, the vicarage starts receiving deliveries targeting every individual Edalji family member: 'A broken soup tureen containing a dead blackbird appears on the kitchen step two afternoons later. The following day a bailiff arrives to distrain goods in favour of an imaginary debt. Later, a dressmaker from Stafford comes to measure Maud for her wedding dress. When Maud is silently brought before him, he asks politely if she is to be the child-bride in some Hindoo ceremony. In the midst of this scene, five oilskin jackets arrive for George.'[316] Living a normal life becomes a big challenge for George, but 'this is, after all, his right as a freeborn Englishman'.[317] It becomes hard to feel safe and secure when 'you feel yourself spied upon; when dark figures trespass the Vicarage grounds at night'.[318]

Consequently, the vicarage becomes a physical linkage between the narrative and the past. The narrative displays 'banal' daily activities in the household where horrifying world events erupted, in a place that registers a miscarriage of justice in history. The story becomes an act of re-writing a past through reference to a political site which bears the weight of history while registering the unhomeliness of the historical characters. The domestic everyday space is problematized and does not offer a stable resting place in either form or content. This story is an exploration of the interior of a home upon which enmity and horror have been projected. The novel smoothly accentuates the discrepancy between the 'reality' of the historical record and a remarkably disorienting description of what the Edalji family might have gone through. *Arthur & George* opens up a space within the known, familiar history to make an intervention and at the same time becomes uncanny in opening up a disturbing racial memory. As Lydenberg asserts, 'what is most intimately known and familiar, then, is always already divided

[315] Barnes, *Arthur & George*, p. 34.
[316] Barnes, *Arthur & George*, p. 37.
[317] Barnes, *Arthur & George*, p. 91.
[318] Barnes, *Arthur & George*, p. 91.

within by something potentially alien and threatening.'[319] The double awareness that comes through our simultaneous knowledge of the past and the present, the historical and the fictive, now stands between the ontological and the epistemological. In other words, while the reader is aware of the ontological existence of the house, the epistemological perception of it is conditioned by the very unhomely configuration. The vicarage exists as a physical and metaphorical site for this traumatic racial memory. Our double consciousness is now grounded upon the knowledge of the real location and the racial memory it stirs. In this sense, the vicarage becomes the emblem of the problematic nature of historical knowledge. It stands as an 'empty' site both within and without the narrative which purposefully struggles to fill in the gaps marked by the disappearance of the historical referent. Returning to Freud's interpretation of unhomely moments, 'we are faced with the reality of something that we have until now considered imaginary, when *a symbol takes on the full function and significance of what symbolizes* (emphasis added), and so forth'.[320] The Edaljis' home inside and outside Barnes's text emerges as the very symbol of what it represents. It is a 'symbol' of what it is *not*. It becomes a negative identity of the home. It is *unheimlich*.

In summary, both thematically and generically, *Arthur & George* derives its narrative force from a continuing dichotomy or duality. The irreconciliation between the home and the world surfaces in unresolved contradictions manifest in the structure of the novel, in the novel's use of fact and fiction and its blend of reality and imagination. *Arthur & George* epitomizes, in De Groote's words, 'another fictional voice to the babbling variety of the past'.[321] Having discussed Barnes's fictional reworking of the Edalji case, in the final section of this chapter I shall consider the relation between the text and its postcolonial resonance.

[319] Lydenberg, pp. 1072–86 (p. 1073).
[320] Freud, pp. 121–62 (pp. 150–51).
[321] Jerome De Groot, *Consuming History: Historians and Heritage in Contemporary Popular Culture* (London: Routledge, 2009) p. 218.

2.4. Post-Imperial Unhomely: From a Footnote in History to the Central Character in Fiction

In this section, I will explore the ways in which the interaction between the factual and fictional raises issues surrounding the nature of home and identity with their significant resonance within postcolonial theories. By problematizing the domestic spaces, the novel accumulates visions of the past and offers a purposeful account of an 'ex-centric' family.[322] The fictional house is rooted in a history that the narrative tends to uproot; the home becomes a politicized as well as ideologically saturated site in the novel. And while more than a century has passed since the unfortunate Edalji story, it seems that time has not resolved the issues surrounding the Edalji case. Regarding this, the questions I would like to pose are: what does the interplay between the narrative and the domestic everyday space reveal to us? How does the representation of the foreign, the marginal or the ex-centric function in a contemporary context?

In *Culture and Imperialism* (1993), Edward Said, with his specific reference to the late nineteenth and early twentieth-century literary practices, reminds us that reading literature 'enhances' our understanding of culture and its 'worldly affiliations', that the concept of culture is not divorced from its everyday world.[323] Following the expansion of empires, Said argues, different cultures are implicated within one another and no one culture is 'pure, single', but 'they are all hybrid [...]'.[324] Drawing his analysis from Conrad's *Heart of Darkness*, Said tells us how Conrad simultaneously disapproves and reproduces 'the imperial ideology of his

[322] Both Linda Hutcheon and Homi K. Bhabha use the term 'ex-centric' to refer to the representation of difference and to the discourses outside the mainstream that challenge the centre (in terms of ethnicity, race, class or gender). However, while Hutcheon applies the term mainly in the context of postmodernism, Bhabha uses the 'ex-centric' to refer to the marginalized, the silenced and the peripheral in a postcolonial framework. In the context of *Arthur & George*, I apply the term to refer to both the representational techniques and the illustration of ethnic minorities that push the eccentric to the fore.
Hutcheon, *A Poetics of Postmodernism*.
Bhabha, *The Location.*
[323] Edward W Said, *Culture and Imperialism* (London: Vintage, 1994) p. xv.
[324] Said, *Culture and Imperialism*, p. xxix.

time'.[325] These returns to the literature of the past, in Said's view, can shed light on our present-day tendencies, ideologies, our engagement with known history as well as our cultural denial, desire and projection. As a result, he concludes, 'cultures actually assume more "foreign" elements, alterities, differences, than they consciously exclude.'[326]

In this respect, the account of the Edaljis' household becomes the very 'place' from which the foreign, the political is articulated. Barnes spins the received history of the Edalji case and offers a new account from *within* the house of the Other. It contrasts a secure and homely space with an invasion of an alien hostility, that is, racism. *Arthur & George* perceptively examines the extent to which the Enlightenment's ideals of progress and individualism in the late Victorian and Edwardian times are anchored in racism. Back to our starting point, home, I would like to show that the spatial, geographical 'otherness' of the vicarage refuses to remain in its place and returns in contemporary co-ordinates for a belated recognition of identity. Situating alterity within past and present Britain, Barnes has to conceive of hybridity and heterogeneity in the 'now' to accommodate the unhomeliness of the past. By focusing on the 'freak social and cultural displacements' the novel stretches the past into the present and appears as an extended site of the uncanny.[327] The unhomeliness that the story communicates is predicated on the recognition of the 'ex-centric' and makes the narrative stand 'in-between' now and then, the home and the world, the imperial and the postcolonial.

Arthur & George exemplifies the contemporary persistence of the need to make 'returns' to past themes and highlight perspectives of those who were previously marginalized or silenced in history. The disconcerting condition of being marginal or a misfit, as George's historical-fictional character effectively displays is well captured in Nicola Allen's statement:

> The marginal is thus often described in terms of groups whose cultural practices are not represented or supported by the state, and who have limited representation at the level of

[325] Said, *Culture and Imperialism*, p. xxii.
[326] Said, *Culture and Imperialism*, p. 15.
[327] Bhabha, *The Location*, p. 17.

> parliament and other social institutions. The margin is therefore defined in terms of negation (i.e. what it isn't) rather than by its positive qualities (i.e. what it is).[328]

The uncanniness of the text, as portrayed in terms of the series of its 'returns' to past themes, resonates suggestively with what Bhabha observes as 'making visible the forgetting of the "unhomely" moment'.[329] As mentioned earlier, the study of the Edwardian era reveals the emergence of alternative voices that were seeking recognition. The modern-day revived interest in the past history can be said to be the effect or consequences of individuals' awareness of their social status in terms of race, gender, nationality and geopolitical stance in post-imperial England.

As mentioned at the beginning of Part Two, history is subjected to scrutiny in contemporary British fiction. Barnes's attempt to give voice to the silenced past can be another way of interrogating history. The lack of documented facts regarding George Edalji's life, compared to those available about Arthur Conan Doyle, has allowed Barnes greater freedom to postulate George's wrong accusation and its plausible, or otherwise alternative, explanations for it. The vagueness around George's history is further reinforced by the inconclusiveness of his case, the open-endedness of being both guilty and innocent, which also serves as a starting point for both theoretical and historical speculations on the Edalji case. If, according to D. Michael Risinger, Barnes strays 'pretty damn far' from the historical truth, then it seems that Barnes keeps an implied distance from the documented history in order to re-historicize George.[330] In regards to this, Lanes et al note: 'Throughout contemporary fiction the adjacency of past and present becomes an aesthetic dynamic, a motive force for narrative, self-

[328] Nicola Allen, *Marginality in the Contemporary British Novel* (London: Continuum, 2008), p. 31.
[329] Bhabha, *The Location*, p. 15.
[330] A more-detailed description of the Edalji case was presented by Gordon Weaver which came out one year after the publication of *Arthur & George.*

identifications and cultural models in a changing society, *history is both interrogated and becomes interrogative* (emphasis added).'[331]

The spatial distance between the event and its subsequent recounting by Barnes can be accounted for as the moment 'to live somehow beyond the border of our times'.[332] In Bhabha's view, such a moment 'throws into relief the temporal, social differences that interrupt our collusive sense of cultural contemporaneity'.[333] Revisiting the past disturbs our understanding of the temporality of the present. It disturbs the unbroken continuity in which we tend to perceive our culture and identity. In other words, when grand narratives and stereotypical concepts are constantly challenged and, therefore, can serve no more as the basis for identity formation, cultural difference comes into play. There comes the need to think beyond stereotypical narratives of identity since no 'originary identities' can be claimed.[334] Identity cannot be perceived without alterity. In tandem with this, it is impossible to comprehend the Englishness of the characters without their uncanny 'non-Englishness'.

One significant uncanny breaking down of borders might be located in the centrality of George's character. He crosses boundaries of inside and outside in Barnes's narrative. His role shifts from a misfit in imperial history to a centralized one within British mainstream fiction. The novel relocates him from the margin into the centre and therefore subtly displays a contrast between a contemporary re-thinking of the story and the turn-of-the-century grand narratives. Therefore, the representation of a misfit character can become a medium through which 'a greater sense of social cohesion can be attained'.[335] The twenty-first-century appropriation of George as a liminal figure echoes a dislocation that has occurred firstly between history and fiction and secondly between the imperial past and post-imperial Britain, particularly the post-

[331] Richard J. lane and Philip Tew, 'Introduction', in *Contemporary British Fiction*, ed. by Richard J. Lane, Rod Mengham, and Philip Tew (Cambridge: Polity Press, 2003), pp. 11–12 (p. 12).
[332] Bhabha, *The Location*, p. 6.
[333] Bhabha, *The Location*, p. 6.
[334] Bhabha, *The Location*, p. 3.
[335] Allen, p. 61.

Thatcher's years. This argument echoes with Barnes's description of the court's changing story of George's conviction. While in prison George is at first optimistic that future animal mutilations will prove his innocence, however, he realizes that the representation of his 'crime' constantly changes from one committal proceeding to another to the point that he is eventually convicted guilty: 'George reflected that if his story was subtly changing around him, then so too were some of the characters.'[336] One might argue, however, that this line, when read against the contemporary context of Barnes's novel, demands that the reader accommodate a different point of view of George's story; one which is capable of 'domesticating' George within the boundaries of the narrative, of seeing the relationship between him and other characters in a particular way. Forced to take this 'renewed' glance at the past, the readers, like the characters, must connect these historical and fictional fragments and attempt to understand their own sense of belonging.

The evocation of a silenced history cannot be performed without hinting at some deep underlying 'demonic' element. George's return to Edwardian society after his imprisonment and his return to British historiography one hundred years later strike the twenty-first-century reader as uncanny. This unhomely feeling is reinforced for the reader due to its historical resonance and the abruptness of its reality. As a repressed alterity whose story did not receive substantial attention in the past, George becomes an unhomely presence *par excellence* echoing what Freud refers to as something which 'was intended to remain secret, hidden away, and has come into the open [...]'.[337] Consequently, *Arthur & George* displays George's transition from a footnote in imperial history to a central character in contemporary British fiction. Through reference to the establishment of the Court of Appeal, Barnes's narrative, in a metafictional and self-conscious manner, comments on its own possible shaping of history, informing the

[336] Barnes, *Arthur & George*, p. 123.
[337] Freud, pp. 121–62 (p.132).

reader that 'George began to imagine a legal textbook written a hundred years thence. "The Court of Appeal was originally set up as a result of numerous miscarriages of justice which aroused public discontent. Not the least of these was the Edalji case [...]". There were worse fates, George decided, than to be a footnote in legal history.'[338] George does not remain a footnote in history since his character is part of post-imperial history being made in the present.

Arthur & George displays an unhomeliness that once historicized in the context of imperial Britain does not seem to be exorcized from its literary recovery in the contemporary period. As mentioned in the discussion of Freud's essay in the 'Introduction', 'Das Unheimliche' focuses on the role of a doll-human in Hoffman's *The Sandman* whose existence creates intellectual uncertainty at the centre of the story. Based on the ambiguity of the doll's ontology, the unhomely can relate to the anxiety of confronting the other, whose uncertain ontology oscillates between the realms of the living and the dead, between a human and a non-human. The fear of the dead, the 'non-human', and the other, materializes in the act of demonizing racial differences. This idea is strengthened in the monstrous, demonic image of George constructed through Victorian scientific racism, into which the fear of the Other had been channelled. Therefore *Arthur & George* marks a transition from the historical George, whose ontological existence has been denied, to the fictional one, who returns to claim identity; the fictional George embodies a project of denial and the repression of certain aspects of the English self that will nonetheless reassert themselves. In other words, the Edalji story, the 'unfit' 'foreign' element of Victorian Britain, is given a renewed glance within more 'copious' heterogeneous British culture after a century of silence.

Deploying the unhomely as a tool for returning to the past, Nicholas Royle notes that 'the uncanny entails another thinking of the beginning: the beginning is already haunted'.[339]

[338] Barnes, *Arthur & George*, p. 317.
[339] Royle, p. 1.

This gesture suggests that relocating an unhomely history in the contemporary imagination cannot be done with ease. From the human and non-human dichotomy and the 'hauntedness' of Barnes's fiction, Barnes offers a new time-space pattern from which new narratives of Englishness must begin. If 'Britain's national wholeness appears to be at its most cohesive when positioned in relation to some externalized or excluded Other', then re-historicizing George disturbs the timelessness and internal cohesion of the English identity. From looking outwards, Britain now looks inwards to define its contours of Englishness and thus George, as an 'outsider' to history, now returns *inside* the narrative. Barnes's fiction pauses the continuity of history by accommodating, if ironically, an unhomely disjuncture and voicing alterity as well as exploring hybrid identities that have existed and been concealed within the supposed homogeneous British identity.

From this point, I would like to make my final argument. As discussed before, recent interpretations of Freud's *unheimlich* explore the notion of identity. In this regard, Julia Kristeva focuses on the subversive force of the *unheimlich* to embrace the politics of foreignness, split identity, doubling and alterity. She appropriates the images of doubling and monstrosity featuring strongly in Freud's essay and expands her psychoanalytic undertaking to encompass social and political aspects. In *Strangers to Ourselves* she demonstrates that Freud's uncanny is a discourse harbouring the moment when the West confronts its other. Kristeva's reading acknowledges the presence of alterity within the very self, and recognizes a moment of destabilizing one's firm footing in reality. She states that Freud instructs us to 'detect foreignness in ourselves'.[340] The search for identity, thus, ends up in finding alterity in her account:

> Strangely, the foreigner lives within us: he is the hidden face of our identity [...] By recognizing him within ourselves, we are spared detesting him in himself. A symptom that precisely turns 'we' into a problem [...].[341]

[340] Kristeva, p. 191.
[341] Kristeva, p. 1.

Kristeva's account might sound like a poetic, or otherwise ideal, account of acknowledging the presence of the stranger. In the case of George Edalji, on the other hand, this encounter was characterized by violence. I would like to argue that Barnes's narrative, by displaying and acknowledging this very hostile clash between the self and the stranger, can be understood as an attempt to recognize cultural difference, hybridity and foreignness. As Bhabha observes, 'The study of world literature might be the study of the way in which cultures recognize themselves through their projections of "otherness".'[342] However, this is an unhomely moment when culture encounters the foreign, the marginal and the ex-centric. It returns as 'something else *besides* (emphasis added)' that Freud was struggling to formulate through his psychoanalytical framework.[343] The gap between the Edalji case and Barnes's revived fictional recognition makes his story stand in between now and then. His representation of the vicarage, the outrages, racism 'inscribed' on the house, and the historical reference serve almost like two snapshots of past and present Britain, evoking a historical dimension and temporality that refuses to be synthesized in a straightforward linear narrative. *Arthur & George* thus serves as a 'belated' recognition of ethnic plurality within 'Britishness' while making us rethink new models of identity.

If according to Foucault, 'knowledge is not made for understanding' but 'it is made for cutting', then this text clearly offers another cutting into the history of Britain.[344] It might then be suggested that not only the Edwardian age as portrayed by Barnes and as perceived from the historical record epitomises ambivalence, but also the contemporary relevance of the story as understood by readers one century later displaces the narrative and positions it in an

[342] Bhabha, *The Location*, p. 12.
[343] Freud, pp. 121–62 (p. 155). Admitting that his examples only include fictional and imaginative literature, Freud believes that the uncanny effect generated by creative writing 'actually deserves to be considered separately' since 'it is above all much richer than what we know from experience; it embraces the whole of this and something else *besides* (emphasis added), something that is wanting in real life'.[343] It seems that what cannot be accommodated within Freud's definition of the term is 'something else besides'. It is at once inside and outside his writing – it is 'besides'.
[344] Michel Foucault, *Language, Counter-Memory, Practice: Selected Essays and Interviews* (Oxford: Blackwell, 1977), p. 88.

unhomely space. The spatial distance adopted towards the past renders the story at once strikingly familiar and strange. The unhomeliness which begins with George's house as well as the haziness surrounding both the events and people associated with it extends to post-imperial England only to communicate a wider disjunction within its conceptual and geographical borders. The unhomely in this story brings forth the uneasy display of the interior of a home belonging to a minority group family and renders problematic that which was once taken for granted. It becomes a renewed glance at different ethnicities. Accordingly, in sharp contrast with the historical George Edalji who rejected the fact that racial prejudice laid grounds for his misfortune, *Arthur & George* concludes with a question, which equivocally echoes the emblematic ending of *Beloved*. By bringing into 'sight' the unhomely moment which was supposed to be hidden, the closing of Barnes's historical fiction insistently demands that the *invisible* be recognized:

> What does he [George] see?
> What did he see?
> What will he see?[345]

In a similar fashion, Morrison emphatically denies Beloved, her story, name and memory when she says: 'It was not a story to pass on … This is not a story to pass on.'[346] It is a story that *is* passed on and returns to be recognized while echoing another disjunction in world history.

Conclusion

During the course of this chapter, I have attempted to show the ways in which unhomeliness can be perceived in *Arthur & George*. My analysis of the novel has demonstrated how two significant historical periods, Victorian and Thatcherite, converge in the text's narrative space. This chapter has discussed how Thatcher's emphasis on the integrity and fixity of Englishness voices a deep anxiety about the presence of other ethnicities within England and at the same

[345] Barnes, *Arthur & George*, p. 357.
[346] Toni Morrison, *Beloved* (London: Picador in association with Chatto & Windus, 1988), pp. 274–75.

time evokes nostalgia for the loss of imperial Britain. In this regard, I have referred to the Edaljis' vicarage as a historical allegory that demonstrates a key moment in British history, namely Victorian Britain, when encountering the Other was characteristically identified as uneasy, troubled and at times violent. Barnes's writing, located in British fiction today, places history under scrutiny and marks the shift from the geographical disintegration of the Empire to the more inclusive and integrative nature of literature in recent years. Discussing the hybrid nature of contemporary British fiction, the chapter discussed the uncanny effects of this story both formally and thematically.

This chapter then moved to Victorian Britain to investigate the forgotten story of the historical George Edalji and the legal injustice inflicted on him and his family at the turn of the twentieth century. Through reference to the root of the term *unheimlich*, this chapter has 'detected' 'visual' representations of the unhomely, such as when a house no longer offers comfort or privacy and its actual borders are contested. And as such, I have demonstrated that the Edalji family house, the vicarage, turns into a visible site of terror and unrest. Anonymous letters, fake orders, as well as the police make an unwelcome presence in the house. This unhomely place served as my starting point for the chapter's further investigation into the Victorian and Edwardian eras as the social and political milieu in which this story is set. I have argued that during this time span the rise of conflictual forces, within and without Britain, changes its pattern of domestic and colonial control. The emergence of different ethno-political movements, mainly within the UK, heightens racial awareness, and by implication racism in this period.

From this visible site of unhomeliness, I have furthered my argument by adopting a postcolonial perspective mainly using Bhabha's and Said's theories of stereotyping and Orientalism. I have shown that the Victorian racist ideology, by rendering George Edalji a 'half-caste' (English mother and Parsee father), 'downgrades' his character through demonic

representations that associate him with his 'monstrous' Asian, Hindu side. In other words, the projection of demonic qualities into his character coupled with constant representations of him as Oriental alienates the Edaljis and their home. As a result, the vicarage becomes an actual and conceptual site of crisis, where the world outside, literally and figuratively, invades the interiors of the house. George, representing alterity in an area imbued with the racial attitudes of the locals and the police, is distanced from his English self. He does not *fit in* with the vicarage, Great Wyrley, Staffordshire and England. Hence, George comes to be an 'unofficial' Englishman.

The final section of this chapter displayed the emergence of the uncanny in a deliberate breakdown of borders between fact and fiction, in a de-familiarization of received historical accounts. For satiric purposes, Barnes 'violates' history and his narrative thus hesitates between two sides of a dichotomy: fact and fiction. However, I have argued that the narrative attains its formal and thematic energy by constantly referring to the unhomely structure of both the text and the house. In this sense, the novel's reconnection with the world *outside,* or its historical positioning, takes on a deeper layer. This linking up with the *outside* is bound up with the *inside,* with the interiors of the home. In other words, the awareness of the historical house and the recreation of this racial memory reproduced by Barnes become uncanny since this physical site stands as an empty referent for a fictional rendering of the events happened there. The novel, as a literary creation, marks the shift from the concept of the unhomely as perceived in relation to the physical home, to a conceptual one that can relate to an inherent contradiction in the representation of alterity and 'difference' of ethnic minorities.

Barnes, I have argued, rewrites this familiar history with new resonance. The uncanniness of the story's renewed vision of this racial memory can be perceived in terms of its returns to past themes, the reversal of margin and centre, challenges to the margins of Englishness, the narrative's fictional recovery of the past, and finally, displaying alterity. In

Arthur & George, Barnes constructs a locus for investigating Britain's anxiety in relation to its ethnic mix. While he superimposes an 'unhomely' experience onto that of the cartography of the historical and fictional location with which one is familiar, what we are confronted with is not another way of seeing the world, but a home which belongs to a different race. I have argued that Barnes's attempt to 'reopen' the Edalji case displaces George spatially and temporally. Barnes moves the margins of history into the centre when he dislodges George from a footnote in imperial history and situates him in British fiction as a main character. This gesture opens up a new possibility for reading the past as well as acknowledging alterity. From the stereotyping processes of Victorian England that collapsed physical and moral characteristics into one simplified 'Oriental' figure, there is a transition to the acknowledgment of multiplicity of racial identities. However, I have concluded that *Arthur & George* emerges as a 'belated recognition' of alterity; that in communicating an unhomely past the narrative becomes an extended site of *unheimlich*.

Chapter 3: Home, on Foreign Ground: Caryl Phillips's *The Nature of Blood*

In Chapter Two, I investigated how Barnes's *Arthur & George* evokes a sense of unhomeliness with regards to the main character, the historical George Edalji. Barnes's retrospective glance at the past tends to reveal the dark side of Britain's glorified Victorian era, and at the same time draws a parallel between the Thatcher years and nineteenth century Britain. By focusing on a disturbing account of the historical Edalji family in Victorian Britain, I attempted to show how Barnes's narrative incorporates larger issues of Englishness, belonging and home. *Arthur & George* emphasises the connection between the dual temporal settings, and the continuity between imperial and post-imperial times, critiquing both eras' restrictive views of English identity. Through reference to Freud's *unheimlich*, this chapter focuses on Caryl Phillips's *The Nature of Blood* which exposes other disconcerting histories shielded from view. The novel joins various fragmented accounts which are scattered across the narrative space, verbalizing diaspora, homelessness, nostalgia and the characters' anxieties of physical and psychological displacement. Whereas *Arthur & George*'s narrative space is focused mainly on the disquieting domestic environment of the vicarage, where the Edalji family was targeted by Victorian racism, Phillips's text embodies the alienation of different characters, both historical and fictional, across a broader temporal and spatial scope. *The Nature of Blood* captures a wider history of unsettledness and alienation which cannot be confined to Britain's geographical boundaries.

Phillips encourages us to view 'home' in a more fluid way, as an 'entity' that is not attached to a place. As I will discuss throughout this chapter, his evocation of home and belonging, as perceived against the backdrop of constant displacement and diaspora, attempts to shift our focus from the place of home to a space where home's existence is negated. The novel impels the reader to switch from the epistemological question of 'where is home?' to the

ontological inquiry of 'what is home?' This chapter argues that, while Phillips offers a plural sense of home as a solution, he *problematizes* 'home'.

Discussions of Phillips' background as a British-Caribbean writer, his positioning in British society, and a sense of the unhomeliness that Britain has enforced upon him, will inform this chapter's analysis of *The Nature of Blood*. Phillips's affiliations with and critiques of Britain should be understood in relation to his literary engagements with other black writers inside and outside England. His search for a literary tradition with which he can identify connects him to Black Atlantic literature and its evocation of Du Bois's double-consciousness.

Analysing the novel through the lens of the *unheimlich*, I will divide my argument into four sections. The first part will locate Phillips' literary orientations. Following this section will be an introduction to the theoretical framework that focuses on the crossroads of postcolonial theories and the analytical framework of *unheimlich*. It will take account of Du Bois's notion of double-consciousness and its evocation of unhomeliness, which later inform my analysis of Phillips's work. This section will also examine the conceptual significance of double-consciousness to Paul Gilroy's political views, taking us through Gilroy's analysis of shared but different diasporas of both Jewish and black people in order to establish a link between different forms of suffering. Drawing on Michael Rothberg's *Multidirectional Memory* (2009), this section includes another significant critical framework on which we can theorize the interrelatedness of racism and the Nazi genocide. I will discuss the significance of Du Bois's double-consciousness to Rothberg's work, which attempts to think conceptually and comparatively about histories of violence. In my textual analysis, both Gilroy's and Rothberg's models will be linked to Phillips's pitting varied individual experiences against one another in *The Nature of Blood*. In the theoretical section, I will also discuss the problematic use of the term 'postcolonial' for contemporary Israeli society, and its direct connotations to the incongruity of Zionist ideology. The nation's undemocratic and discriminatory nature can be

perceived in its discrimination against Arabs and non-white Jews. The third section continues to draw *unheimlich* out in three storylines of the novel. And the final section of this chapter will cultivate the argument that the 'homesickness' which Phillips's novel displays hints at his 'illicit' longing for 'home' inside and outside the frontiers of narrative. Throughout this chapter, I would like to show how Britain, alongside other nations, can evoke a sense of alienation and unsettledness, and it is against this backdrop that Phillips attempts to diversify meanings of home in his writing.

3.1. 'Like a transplanted tree that had failed to take root in foreign soil': Caryl Phillips and *The Nature of Blood*

This section intends to locate Phillips and his work in contemporary British literature. I discuss how his political views and work, particularly *The Nature of Blood*, constantly persist in bringing forth the quest for home, albeit through a melancholic, nostalgic, antagonistic, and at times violent relations. This section will contend throughout that Phillips's literary imagination cannot be contained within England and, alas, the England within which he writes does not geographically encompass his evocation of home and belonging.

Caryl Phillips is a Kittitian-British novelist, dramatist, film producer, essayist and screenplay writer. Born in 1958 in St Kitts, the Eastern Caribbean, Phillips came to the UK with his parents when he was four months old. His family first settled in Leeds, in a predominantly white area, and later relocated to Birmingham.[347] In an interview, he says that his parents who, being the first generation of West Indian immigrants in the UK, never talked about their life back home since they wanted their children to assimilate into British culture with the least difficulty.[348] As a result, Phillips's place of birth (St Kitts) confused him until the

[347] Bénédicte Ledent, *Caryl Phillips* (Manchester and New York: Manchester University Press, 2002).
[348] Caryl Phillips, *Caryl Phillips at the NYS Writers Institute in 2015*, online video recording, YouTube, 11 March 2015 <https://www.youtube.com/watch?v=zbjDszRZNdY> [accessed 10 February 2018].

age of twenty-two when, he says, he discovered the Caribbean.[349] He graduated from Oxford University in 1979 with a degree in English. He is affiliated with several universities around the world and is an English professor at Yale University.[350] He circulates between the Caribbean (his birthplace), England (where he grew up) and America (his permanent place of residence).

Phillips unceasingly reflects on the unresolved issues of identity and states of alienation caused by the Britain in which he grew up and then left in the late 1980s. An account of his childhood captures a lack of certainty over his identity as a non-white child in England: 'I am seven years old in the north of England; too late to be coloured, but too soon to be British.'[351] He refers to the British society of the 1980s and its slow and resistant transition to integrate West Indian immigrants.[352] In the environment of Thatcherite Britain, Phillips's first novel, *The Final Passage* (1985), digs deeper into British colonial history, communicating post-migratory complexities rather than the contemporaneous Notting Hill or Brixton riots in the UK.[353] This authorial tendency can be traced back to Phillips's schooling, as he has pointed out on multiple occasions in his interviews and nonfiction, which denied him the knowledge of his family background. His experience of cultural alienation, reinforced in school teaching, made him address cultural and political conflicts experienced by his generation, namely that of Afro-Caribbean descent in Britain. He states: 'I realised that there were no plays, no films, and no books on the subject that I was interested in, and that subject was the emergence of a second generation of West Indians in England. The people who were me, the people who looked like me, who were, at the time of my graduation, basically burning down Notting Hill and

[349] Phillips, *Caryl Phillips at the NYS* <https://www.youtube.com/watch?v=zbjDszRZNdY>.
[350] Caryl Phillips, *Caryl Phillips Official Web Site* (n.d.) <http://www.carylphillips.com/> [accessed 22 February 2018].
[351] Caryl Phillips, *A New World Order: Selected Essays* (New York: Random House, 2001), p. 4.
[352] Caryl Phillips, *Colour Me English* (London: Harvill Secker, 2011), p. 4.
[353] Phillips, *Colour Me English*, p. 127.

Brixton.'[354] In the face of the challenges of social reality and unresolved contradictions that England presents to Phillips, he feels 'both of and not of' this country. The alienating effect of this unhomely England also marks and anticipates his future journeys in search of bigger questions on belonging and identity. He notes that 'there were all sorts of small things that made me realise that feeling comfort in just being black was never really going to work'.[355] In a collection of essays called *Colour Me English* (2011), Phillips skilfully employs the word 'colour' as a multifaceted metaphor, vocalising his anxieties of belonging, particularly in Thatcherite Britain: 'If only they could somehow colour me English – in other words, white – then nobody would know the difference.'[356] He also suggests that the complexities of his integration into British society could never be redressed in seeking racial solidarity.[357] In Phillips's view, the combination of race and class prevents minorities from having a full participation in British society. He uses the metaphor of 'ceiling' for the way class functions in Britain, suggesting that there is a certain point to which one can rise in society.[358]

This sense of confusion, caused by Britain's stifling of his personal history, prevailed in the young life of Phillips. This coupled with his disappointment at the third-time victory of Thatcher's government turned his gaze outside Britain and forced him to search for his origins in other parts of the world.[359] He explored Europe for a year and the result of this geographical shift is a collection of meditative essays titled *The European Tribe* (1987), where he vocalises his exasperation and frustration over Europe's refusal to acknowledge the visibility of other

[354] Caryl Phillips, 'Interview with Caryl Phillips: Charles Wilkin', in *Conversations with Caryl Phillips*, ed. by Renee T. Schatteman (Jackson: University Press of Mississippi, 2009), pp. 118–34 (p. 122).
[355] Caryl Phillips, 'Other Voices: An Interview with Caryl Phillips', interview by Stephen Clingman, *Salmagundi*, 143, 2004, 112–40 <http://www.jstor.org/stable/40549574> [accessed 22 February 2018] (p. 120).
[356] Phillips, *Colour Me English*, p. 8.
[357] Phillips, 'Other Voices', 112–40 (pp. 118–19).
[358] Caryl Phillips, *'Writing in the Dark: A Genealogy of Black Letters and Lives' – Caryl Phillips (2016)*, online video recording, You Tube, 21 February 2017 <https://www.youtube.com/watch?v=fOWqwAwGgQo> [accessed 10 February 2018].
[359] Phillips, 'Other Voices', 112–40 (p. 115).

races. Awarded the Martin Luther King Memorial Prize (1987), *The European Tribe* concludes with a note on the racism of a Eurocentric identity:

> Europe is blinded by her past, and does not understand the high price of her churches, art galleries, and architecture.
>
> My presence in Europe is part of that price [...] Despite my education I found myself then, and still now, unable to engage with a Eurocentric and selfish history. Black people have always been present in a Europe that has chosen either not to see us, or to judge us as an insignificant minority, or as a temporary, but dismissible, mistake. I looked down at the Grand Canal and realised that our permanence in Europe no longer relied upon white European tolerance, or the liberal embrace, but made a much more radical demand. Europe must begin to restructure the tissue of lies that continues to be taught and digested at school and at home for we, black people, are an inextricable part of this small continent. And Europeans must learn to understand this for themselves, for there are among us few who are here as missionaries.[360]

Finding a temporary 'home' within the US has obliged him to think of a different world order that is not exclusive to the colonial or postcolonial paradigm. For Phillips, living in America has complicated and added to the 'old colonial, postcolonial struggles that came from being in Britain'.[361] In his view, the US does not offer any resolution around the concept of race either. However, compared to the UK, America better welcomes the state of what he calls 'two-ness', or having multiple identities at the same time that allow 'hyphenated' identities such as 'Irish-American, Jewish-American'.[362] However, he is keenly aware that American society, despite embracing plural identities, is more at risk of cementing racial divisions, and replicating racial polarities already in place, writing: 'Americans continue to ignore their cultural commonality and snipe at each other across the fence of race.'[363] He argues that his geographical distance from England on the one hand, and living in the United States and within his familiarity with black American culture and identity on the other, has encouraged him to have a more literary engagement with his previous 'home' (namely England), making him more determined, he says, to overturn 'the insular view the British have of themselves as a nation'.[364]

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[360] Caryl Phillips, *The European Tribe* (London: Faber & Faber, 1987), p. 128.
[361] Phillips, 'Other Voices', 112–40 (p. 114).
[362] Phillips, *Caryl Phillips at the NYS* <https://www.youtube.com/watch?v=zbjDszRZNdY>.
[363] Phillips, *A New World Order*, p. 16.
[364] Caryl Phillips, 'Of This Time, of That Place: A Conversation with Caryl Phillips: Jenny Sharpe', in *Conversations with Caryl Phillips*, ed. by Renee T. Schatteman (Jackson: University Press of Mississippi, 2009), pp. 27–35 (p. 29).

Apart from Britain and America, the third point of the Atlantic triangle, the West Indies, form essential parts of the background to his writing. His first trip to St. Kitts in 1980, he says, 'liberated me. It kicked my brain out of a British perspective. I realised that narrative didn't begin in Leeds or Brixton.'[365] Despite his affiliations with Britain, Europe and America, Phillips's literary investment in the Caribbean has gained him the title of a black Atlantic writer. In the following section, I discuss Phillips's plural literary identity that we need to consider in order to have a well-informed analysis of his particular work *The Nature of Blood*. As the textual analysis of the novel demonstrates later in his chapter, 'blood', as in the title of this text, like 'home', evokes various meanings; it divides and connects; it bonds and separates, it creates love and family ties but also it causes violence.

3.2. A Quest for a Literary Tradition: Re-orientation towards a Transatlantic Identity

As discussed in the previous section, Phillips's ambivalent attitudes towards England never seemed to satisfy his desire to belong. In this section I aim to show how Phillips's sense of 'partial' attachment to England, geographically and metaphorically, displaces his search for a sense of identification. The narrowed vision of national belonging that England offered the author forced him to orient himself to other literary traditions, which could serve as a sense of identity to him.

Phillips's geographical movements over the years have made it difficult to classify his writing as merely Black British, Afro-American or Caribbean. In tracing out Phillips's varied literary orientations, one might connect his writing to different traditions. Undeniably his literary imagination resists any fixed category as it displays a multifaceted identity stretching across continents. In Ledent's view, the adjective 'Caribbean' is an appropriate term to describe

[365] Caryl Phillips, 'Rites of Passage: Maya Jaggi', in *Conversations with Caryl Phillips*, ed. by Renee T. Schatteman (Jackson: University Press of Mississippi, 2009), pp. 77–86 (p. 81).

Phillips's literary identity since it is an inclusive term, containing multiple geographical coordinates across the world, which also sets him free of confining terms such as Black British.[366] Phillips challenges the term black British which, apart from being reductive, connotes a tension of 'being at once "us" and "them"'.[367] In the following sections, I discuss Du Bois's 'double-consciousness' which emphasises this duality *as* dividedness. Phillips's unceasing imaginary invention of Caribbean culture and history, which as a child growing up in England he had never experienced or studied, is interpreted by Ledent as 'post-migratory ethos'.[368]

Phillips's plural literary influences are another source of his cross-cultural perspective; his literary inspiration comes through different sources, not the least geographically diverse, such as James Baldwin, Toni Morrison, Derek Walcott, Richard Wright, Shusaku Endo, Henrik Ibsen, Pico Iyer and Joseph Conrad. In various interviews Phillips expresses his disappointment at the lack of role models in black British traditions, to whom he could aspire when he was growing up in England. He says, 'I didn't have any coherent sense of a black British tradition.'[369] Instead, Black American literature came as the dominant source of inspiration to him during his college years: 'For me, growing up, there were plenty of books I wished I had written, but none of them had been written by people who looked like me.'[370] In his view, black American literature's identity, unlike black British, was more plausible. He refers to Tony Morrison and Richard Wright who 'made him discover the black writer's imaginative territory'.[371] Phillips testifies to influential literary figures such as Baldwin, whose life and work combined, create ties and connections with the past.

[366] Ledent, *Caryl Phillips*, p. 5.
[367] David Ellis, '"They Are Us": Caryl Phillips' A Distant Shore and the British Transnation', *The Journal of Commonwealth Literature*, 48.3 (2013), 411–23 <https://doi.org/10.1177/0021989413483745>(p. 413).
[368] Ledent, *Caryl Phillips*, p. 17.
[369] Phillips, 'Of This Time, of That Place', pp. 27–35 (p. 28).
[370] Ibid.
[371] Ledent, *Caryl Phillips*, p. 5.

As much as Phillips looks outside Britain to connect with other diasporic writers, he challenges any restrictive views on the identity of British literature. His view is that it is far too simplistic or otherwise reductive to attribute the heterogeneous nature of contemporary British writing merely to Britain's colonial history since 'the plural nature of its voices and imaginative range are not contained by that past'.[372] Subsequently, the importance of developing a cosmopolitan view, as opposed to essentialist nationalistic forms, becomes vital in order to acknowledge the role of 'outsiders' and to portray the plurality of Britain's literary imagination. As the editor of *Extravagant Strangers: A Literature of Belonging* (1997), Phillips testifies to non-English born authors, 'outsiders', whose works have been nourishing British literature for over two hundred years. This view strongly opposes the assumption that there was a recent wave of new comers who revitalised British writing.[373] He believes that these outsiders, as part of the 'nationalist' literary discourse, have disrupted 'national continuity'. Due to their very alienation, they managed to introduce spatial and temporal disruptions within their literary forms.

Phillips's quest for a 'relevant' tradition and his literary engagements with the colonial past can be discussed in relation to what Ngugi wa Thiong'o proposes as 'a quest for relevance'. In *Decolonising the Mind* (1986), Ngugi defines this quest as 'a search for liberating perspective within which to see ourselves clearly in relationship to ourselves and other selves in the universe'.[374] As discussed above, Phillips's schooling in Britain of the 1970s leaves a void in his life, demonstrating a lack of an identifiable black literary canon: 'I was never offered a text that had been penned by a black person, or that concerned the lives of black people…if the teaching of English literature can feed a sense of identity then I, like many of my [...]

[372] Susheila Nasta, 'Introduction', in *Writing Across Worlds: Contemporary Writers Talk*, ed. by Susheila Nasta (London and New York: Routledge, 2004), pp. 1–11 (pp. 1–2).
[373] Caryl Phillips, 'Preface', in *Extravagant Strangers: A Literature of Belonging*, ed. by Caryl Phillips (London: Faber and Faber, 1997), pp. xiii–xvi.
[374] Ngugi wa Thiong'o, *Decolonising the Mind: The Politics of Language in African Literature* (London: James Currey, 1986), p. 87.

contemporaries [...] was starving.'[375] He has been writing within British mainstream literature which he feels 'both of and not of'.[376] For Phillips literature is an element of culture, through which he can scrutinise history. Phillips locates his own literary tradition in that exchange between the past and present, in an unceasing re-engagement with various histories. His material is often historical reality and by naming places and people as well as providing geographical details, he creates a literary tradition which is personal and relevant. His polyphonic writing and representations of multiple topographies in both his fiction and non-fiction tend to create a plural sense of home that challenges a narrow sense of rootedness.

How do Phillips's background and cross-cultural literary imagination inform *The Nature of Blood*? Much of the author's fiction involves his search for a literary medium with which to tell the stories of dispersed, dispossessed and disorientated characters across the diaspora. In *The European Tribe*, Phillips says: 'I felt like a transplanted tree that had failed to take root in foreign soil.'[377] One might argue that a similar sense of unsettledness and unhomeliness produces his characters in *The Nature of Blood* too. His characters are placed at home and in a foreign land at the same time; this makes his writing replete with images of crossings and exiles, which intends to capture diasporic identities. Beneath *The Nature of Blood* runs deeply the vexing themes of home, rootedness and belonging. In the novel, home cannot be discussed without diaspora. The characters' 'home' is saddled with diaspora. They are situated between here and elsewhere, now and then. With regards to the tied concepts of home and diaspora, crossing serves as one continuous theme throughout Phillips's oeuvre. Phillips argues that since home 'is a word often burdened with a complicated historical and geographical weight. This being the case, travel has been important for it has provided African

[375] Phillips, *The European Tribe*.
[376] Phillips, *The European Tribe*, p.xiii.
[377] Phillips, *The European Tribe*, p. 9.

diasporic people with a means of clarifying their own unique position in the world.'[378] His characters have to make a journey from the periphery of their society and live in a different place where they do not feel a sense of belonging. For him this journey translates as a 're-invention' of an individual's make-up, a synthesis of the abandoned home and the new place. Journeys are about both loss and gain.[379] This recurrent theme in his novels encapsulates Phillips's life too. He says: 'I'd rather be on the path than at "home" at the beginning or at the end of the journey.'[380] Similar to other writers of African origin, he considers his geographical shifts as a way of seeing oneself through a 'less racially cloudy' lens.

In order to capture the constantly shifting home borders, Phillips's fiction and non-fiction are characteristically heterogeneous in terms of both context and form they incorporate. To open up discussions on issues of belonging, home and race, *The Nature of Blood* forces us to reflect on the disrupted home and fragmented diasporic moments, the account(s) of which cannot be captured in a linear narrative. For Phillips, if the novel intends to accommodate his geographically and chronologically dispersed characters, then it is not feasible to plot it out through a well-defined narrative continuity. As he says: 'You couldn't hold them in one plot.'[381] The seemingly dispersed fragments of his fiction (especially in novels such as *Higher Ground*, *Crossing the River*, and *The Nature of Blood*) encourage a meaningful, interconnected dialogue across the narrative. In order to give voice to those who have been 'written out of' history, Phillips adopts a microscopic view that tends to highlight the lives of individuals rather than grand historical narratives. I would like to argue that ambivalent feelings towards home, as both a place to return to and the ideological or ontological impossibility of that return, is the drive behind Phillips's reconfiguration of home space. This contradiction is subtly expressed

[378] Caryl Phillips, 'Necessary Journeys', *Wasafiri*, 21.2 (2006), 3–6 <http://www.tandfonline.com/doi/abs/10.1080/02690050600694679> (p. 4).
[379] Phillips, 'Other Voices', 112–40 (p. 117).
[380] Phillips, 'Other Voices', 112–40 (p. 117).
[381] Phillips, 'Other Voices', 112–40 (p. 128).

by Mercer when she argues that 'the essence of diaspora identity is the ongoing and shared commitment to the maintenance of the place called "home"'.[382] With regards to Mercer's view, this chapter attempts to argue that, while a plural sense of home is constantly encouraged in *The Nature of Blood*, it shifts a sense of home as an epistemological entity to an ontological one, because Phillips's does not yield a tangible and substantial 'place' where home can be made, achieved or built. Therefore, instead of inquiring into the place of home, we have to ask 'what' home consists of.

In the following section, I develop a theoretical framework to show what my textual analysis of the novel will entail. The next section mainly discusses Du Bois's double-consciousness and its reinvigoration in Gilroy's *The Black Atlantic*. Gilroy's discussion of black and Jewish links and histories of slavery and the Holocaust will be examined in more detail.

3.3. From Double-Consciousness to the Black Atlantic: Black and Jewish Histories

Having discussed Phillips's background, his uneasy relationship with Britain, as well as his attempts to expand the concept of home with regards to diaspora, in this section I intend to develop a theoretical framework to explore the concept of the *unheimlich* in *The Nature of Blood*. By discussing Bhabha's and Gilroy's views on cultural plurality as well as Rothberg's reading of Du Bois's double-consciousness as a way of connecting black and Jewish history, this section draws a parallel between Phillips's critical views and postcolonial theory. In order to analyse the broad temporal and spatial scope of the novel, this section establishes a critical framework which can accommodate a transition from pre-colonial/colonial times to a

[382] Claire Mercer, Ben Page, and Martin Evans, *Development and the African Diaspora: Place and the Politics of Home* (London: Zed Books Ltd., 2013), p. 7.

postcolonial framework – one, however, which can make it more relevant to post-imperial British identity of Phillips and his text.

As discussed in Chapter One of this thesis, Bhabha employs the concept of the *unheimlich* in a postcolonial context, analysing the clash between home and world, private and public, in what he calls 'world literature'. Underpinned by wide-ranging discussions, *The Location of Culture* begins with examples of numerous cross-cultural and trans-historical literary sites where the uncanny, or the 'unhomely', becomes 'the paradigmatic colonial and post-colonial condition'.[383] With regards to Bhabha's use of Freud's *unheimlich* in a postcolonial context, Eleanor Byrne notes: 'where Bhabha's theory works best is in the sense of the figure of the migrant, the exile or refugee never fully being contained in any of the pre-existing structures or narratives of belonging and strangeness, of familiar and unfamiliar, while also transforming and redefining how forms of belonging and culture are located.'[384] Although thought-provoking, Bhabha's model does not sufficiently explicate the politics of home, particularly in an uneasy encounter between antagonistic historical forces that fight for dominance over a private sphere. In Bhabha's reading of world literature, there is a risk of homogenising these various histories. This view resonates with Branach-Kallas, who, in her specific reference to *The Nature of Blood*, observes: 'Hybridity, the third space, creolisation do not really function in the novel as the burden of inherited stereotypes proves stronger than the ideal of democratic tolerance.'[385] In the narrative space of the novel, Phillips forms a link between the various histories of Jewish, black, Israeli and Palestinian people. Read against the context of England, *The Nature of Blood* makes a gesture towards incorporating these various histories into the context of post-imperial Britain. Thus, in order to analyse the novel's relation

[383] Bhabha, *The Location*, p. 13.
[384] Eleanor Byrne, *Homi K. Bhabha* (New York: Palgrave Macmillan, 2009), p. 20.
[385] Anna Branach-Kallas, 'Sharing Space with Others: Re-Thinking the Multicultural Encounter', in *New Developments in Postcolonial Studies*, ed. by Malgorzata Martynuska and Elzbieta Rokosz-Piejko, Studies in Linguistics, Anglophone Literatures and Cultures (Frankfurt am Main; New York: Peter Lang, 2017), VI, 19–34 (p. 25).

to England, we require a theoretical framework that does not homogenise *The Nature of Blood*'s landscape of violence and its 'side by side' representation of various disturbing histories under the auspices of the post-imperial or postcolonial condition.

One of the paramount texts frequently referred to in discussing Caryl Phillips's writing is Paul Gilroy's *The Black Atlantic: Modernity and Double Consciousness*. As discussed in the Introduction, in *The Black Atlantic,* Paul Gilroy places emphasis on the African diaspora which has slavery as a shared experience of racial terror at its core. This transnational concept of black identity, which Gilroy links to slavery and African diaspora, needs to be understood in the context of the slave trade. Through the slave trade, European modernity established Western domination and hegemony. Therefore Gilroy's emphasis on slavery is also a critique of modernity. To emphasise the connection between diasporic black people and their estranged homelands, Gilroy refuses to use the Afrocentric model to claim black people's 'lost' identity. Instead, he employs Du Bois's 'double-consciousness', a concept that appeared and was developed in his text *The Souls of Black Folk*. Du Bois verbalises a sense of 'two-ness' that haunts his life and writing. This duality responds to America's intensified racial discriminations against black people in the aftermath of slavery.

The significance and relevance of Du Bois's political thinking to Black Atlantic culture and Phillips's work need to be understood in relation to Du Bois's challenges to the use of 'race' as an essentialist marker of difference, arguing that the emphasis on racial difference justifies and perpetuates violence and discrimination. *The Souls of Black Folk* voices Du Bois's melancholic writings recounting the racial discrimination he experienced in Southern America, at the turn of the twentieth century, following the demise of slavery. Du Bois expresses how his racial consciousness has evolved as a response to a discriminatory world surrounding him. Referring to *The Souls of Black Folk* Holloway says, 'in the book's earliest pages we discover that Du Bois, the great "race man," the preeminent black intellectual of the twentieth century,

was not born to a racial mission. His racial sensibility was learned.'[386] Du Bois analogizes the psychological burden of being racially 'inferior', of being a 'problem', to the metaphor of 'veil'. He shows how this racial veil, dividing black and white people, looms ominously before him until it envelops him in its blackness; until he feels no desire to set himself free from the 'veil': 'Then it dawned upon me with a certain suddenness that I was different from the others; or like, mayhap, in heart and life and longing, but shut out from their world by a vast veil. I had thereafter no desire to tear down that veil, to creep through.'[387] As an African American who desires to belong to his American society, Du Bois says how the racial barrier prevents him from developing a true self-consciousness, from being both African and American:

> The history of the American Negro is the history of this strife, – this longing to attain self-conscious manhood, to merge his double self into a better and truer self. In this merging he wishes neither of the older selves to be lost. He would not Africanize America, for America has too much to teach the world and Africa. He would not bleach his Negro soul in a flood of white Americanism, for he knows that Negro blood has a message for the world. He simply wishes to make it possible for a man to be both a Negro and an American, without being cursed and spit upon by his fellows, without having the doors of Opportunity closed roughly in his face.[388]

Twentieth-Century America's refusal to allow him an African American identity forces him to develop a sense of double-consciousness. Du Bois writes about his self-alienation, his divided self, a 'sense of always looking at one's self through the eyes of others'.[389] Both concepts of veil and double-consciousness inform this chapter's reading of the *unheimlich* in *The Nature of Blood*. The anti-essentialist stance towards the concept of 'race' also resonates with Phillips's conceptualization of home and belonging.

The term double-consciousness is re-invigorated in *The Black Atlantic* and relates to the duality and cultural mixture which Gilroy believes characterises Britain's black settlers'

[386] Jonathan Scott Holloway, 'Introduction: How to Read *The Souls of Black Folk* in a Post-Racial Age', in *The Souls of Black Folk*, by W. E. B. Du Bois (New Haven & London: Yale University Press, 2015), pp. ix–xxxii (p. xii).
[387] W. E. B. Du Bois, 'Of Our Spiritual Strivings', in *The Souls of Black Folk* (New Haven & London: Yale University Press, 2015), pp. 3–11 (p. 4).
[388] Ibid.
[389] Ibid.

experience.[390] Gilroy opens *The Black Atlantic* by stating that 'striving to be both European and black requires some specific forms of double consciousness'.[391] Through the use of the term, Gilroy attempts to challenge any essential desire for rootedness and instead proposes a view of identity in the process of becoming. In Gilroy's view, the term 'black Atlantic' conveys an identity which is capable of capturing an intercultural as well as transnational space, not confined to national borders, as they belong 'to the web of diaspora identities'.[392] Gilroy identifies black Atlantic literature as restless, which he believes is the literary articulation of homelessness; it is a response to diaspora, displacements and journeys that now have 'come to constitute these black cultures' special conditions of existence'.[393] In the textual analysis of *The Nature of Blood* I will closely look at this duality, with regards to the novel's Othello-like general, whose anxieties of belonging echoes Du Bois's 'double-consciousness'.

Gilroy stresses the importance of the literary interaction of displaced ethnicities as a way outside 'an ethnically particular or nationalist cultural canon'.[394] He compares slavery and the Holocaust not to establish a hierarchy of suffering but to suggest that both experiences are uniquely unsettling. His analysis centres on diaspora as 'an underutilised device with which to explore the fragmentary relationship between blacks and Jews'.[395] This comparison between these two different disturbing experiences forces us to 'see the interlinked themes of race, culture and identity', and to 'oppose any easy (and any potentially fatal) identification of race and culture with nation, where notions of racial or cultural purity would function as legitimating discourses for nationalistic politics'.[396] Most critics have referred to Gilroy's cosmopolitan view to discuss the ways in which Phillips makes his black and Jewish characters cross each

[390] Gilroy, *The Black Atlantic*, p. 4.
[391] Gilroy, *The Black Atlantic*, p. 1.
[392] Gilroy, *The Black Atlantic*.
[393] Gilroy, *The Black Atlantic*, p. 111.
[394] Gilroy, *The Black Atlantic*, p. 218.
[395] Gilroy, *The Black Atlantic*, p. 207.
[396] Simon Critchley, review of Paul Gilroy, *The Black Atlantic, Modernity and Double Consciousness*, *Sociology*, 28.4 (1994), 1008–10 <http://www.jstor.org/stable/42857785> [accessed 14 November 2019](p. 1008).

other's narrative and construct new histories. In my textual analysis of the Stephan and Malka narrative, I investigate the close proximity of these two historical contexts.

Another significant critical work, which links multiple histories of victimization, is Michael Rothberg's *Multidirectional Memory*. Coining the term 'multidirectional memory', Rothberg attempts to conceptualize the encounters of histories of violence, particularly genocide and colonialism, in the public sphere and to develop a conceptual framework through which relationships between discourses of race and resistance can be understood. *Multidirectional Memory* argues against the uniqueness of memory; it defies certain discourses that render memory as a scarcity which competes with other forms of remembrance for recognition, 'blocking other historical memories from view'.[397] Focusing on one history of suffering, he argues, does not make other forms of victimization less visible or obscure. Instead, conceptualizing memory as multidirectional rather than competitive, he considers memory as 'subject to ongoing negotiation, cross-referencing, and borrowing; as productive and not privative'.[398] Rothberg attempts to bridge Holocaust studies and postcolonial studies, digging deep into the ways these two evoke one another rather than compete against each other for recognition. The danger of certain discourses' emphasis on the uniqueness of the Holocaust or any other form of collective memory, he argues, is in their tendency to rank different forms of victimization, in creating a hierarchy of suffering. While the Holocaust as a modern genocide was brought into consciousness in the age of decolonization, its articulation paved the way for more collective public expressions of racism, colonialism and slavery.

Rothberg's substantive research takes him across various archives, documents, records, and other literary and historical forms. Two significant literary pieces that he hails as successful examples of multidirectional performance are Du Bois's 'The Negro and the Warsaw Ghetto'

[397] Michael Rothberg, *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization* (Stanford, Calif: Stanford University Press, 2009), p. 6.
[398] Rothberg, p. 3.

(1952) and Phillip's *The Nature of Blood*. Following his trip to Germany and Poland, Du Bois, in 'The Negro and the Warsaw Ghetto', gives an account of the ruins of the Jewish Ghetto in Warsaw and of how racism is not merely the problem of the colour line, but also 'a matter of cultural patterns, perverted teaching and human hate and prejudice'.[399] Rothberg argues that Du Bois revisits his notion of double-consciousness not merely to refer to the state of twoness of a black soul, but also to form strong linkages with Holocaust memory and other forms of racism. His literary encounter with the Warsaw Ghetto 'reveals the more subtle and insidious operation of the colour line in the very different political geography of Jim Crow America'.[400] The concept of double-consciousness, in Rothberg's reading of Du Bois, is no more an exclusive term that captures struggles of black people and the race problem, but rather 'it is a conceptual, discursive, and aesthetic structure through which the conditions of minority life are given shape in order to ground acts of resistance to the biopolitical order'.[401] Rothberg finds a similar tendency in Phillips's work which, once read against Phillips' suffering in the England of his youth, highlights his identification with the Jewish experience and the black-Jewish relation. He says: 'Phillips' childhood vicarious experience […] represents an alternative to notions of competitive memory: the other's history does not screen out one's own past, but rather serves as a screen for multidirectional projections in which solidarity and self-construction merge.'[402] Rothberg's model is significant in understanding how Phillips is pitting Jewish and black histories against one another, without equating or reducing their specific contexts. The close linkages between multiple histories of violence across time and space forms a significant backdrop against which *The Nature of Blood* develops its ambivalent attitudes

[399] W. E. B. Du Bois, 'The Negro and the Warsaw Ghetto', in *The Social Theory of W.E.B. Du Bois*, ed. by Phil Zuckerman (Thousand Oaks; London: Pine Forge Press, 2004), pp. 45–6 (p. 46).
[400] Rothberg, p. 125.
[401] Rothberg, p. 131.
[402] Rothberg, p. 156.

towards home and belonging. In my textual analysis of the Stephan and Malka narrative, I investigate the close proximity of black and Jewish historical contexts.

Both Rothberg's and Gilroy's placing Jewish and black diasporas next to one another is to deepen our understanding of modern racisms as well as the dangers of using race, roots, nationalist belonging, and cultural kinship as a form of identity. However, it would be inaccurate to imagine a postcolonial framework to be all-encompassing in relating to the State of Israel. The discussions of both the creation of Israel and its internal hierarchy should be exercised with extra caution. While the Holocaust and Jewish suffering are central to the formation of Israel, the country's '"strategic" use of the Holocaust as a means of justifying its own aggressive colonial policies towards Palestinians needs to be recognised and resisted'.[403] For Maxime Rodinson, Israel is a 'colonial-settler state' since the birth of this nation shows the continuity of imperialist ideology in the Occupied Palestinian Territory. He observes, 'the creation of the state of Israel on Palestinian soil is the culmination of a process that fits perfectly into the great European-American movement of expansion in the nineteenth and twentieth centuries whose aim was to settle new inhabitants among other peoples or to dominate them economically and politically.'[404] From this point of view, one might argue that the colonial dimension of Israel will never disappear since its very existence was made possible through the displacement of Palestinians. However, in addition to the Arab-Israeli conflict, the internal racial dynamics of Jewish Israeli society is another significant factor to consider in the make-up of this state. In *Intra-Jewish Conflict in Israel: White Jews, Black Jews* (2009), Sami Shalom Chetrit addresses the polarity between the Ashkenazi (European Jews) and the Mizrahim (Jews from Arab and Muslim states). He argues that the socioeconomic inequalities between what he calls white and black Jews were mainly justified, within the first decade of the state's

[403] Ana Miller, 'The Silence of Palestinians in Caryl Phillips's *The Nature of Blood*', *Journal of Postcolonial Writing*, 50.5 (2014), 509–21 <https://doi.org/10.1080/17449855.2013.778896> (p. 511).
[404] Maxime Rodinson, *Israel: A Colonial-Settler State?* (New York: Monad Press for the Anchor Foundation, 1973), p. 91.

establishment, by the Ashkenazi Zionist hegemony which 'saw the Jews of the Arab and Muslim world as survivors of primitive backwardness'.[405] These internal and external conflicts understood in relation to the State of Israel also inform Phillips's *The Nature of Blood*, to which I shall return in the following section.

What critical perspective can then help us to analyse *The Nature of Blood*'s relationship to these colonial and postcolonial contexts inside and outside Britain? In *After Empire*, Gilroy calls for critical perspectives which:

> might nurture the ability and the desire to live with difference on an increasingly divided but also convergent planet [...] We need to know what sorts of insight and reflection might actually help increasingly differentiated societies and anxious individuals to cope successfully with the challenges involved in dwelling comfortably in proximity to the unfamiliar without becoming fearful and hostile [...] We also need to consider how a deliberate engagement with the twentieth century's histories of suffering might furnish resources for the peaceful accommodation of otherness in relation to fundamental commonality.[406]

After Empire cautions us against the revisionist account of imperial and colonial times since they tend to blur the sharp edges of colonial powers, misrepresenting the Empire's role in shaping British society today. These revisionist accounts forge an easy, affirmative connection between colonial history and its 'positive', potential value to create a multicultural society. By making the brutality of imperial and colonial times as evasive as possible, these revisionist accounts subsequently instil imperialist nostalgia.[407] Instead, Gilroy argues that 'frank exposure to the grim and brutal details of my country's past should be made useful: first, in shaping the character of its emergent multicultural relations, and second, beyond its borders, by being set to work as an explicit challenge to the revised conceptions of sovereignty that have been invented to accommodate the dreams of the new imperial order.'[408]

Gilroy's argument strongly resonates with Phillips who, by also drawing a parallel between disturbing imperial histories of both Europe and Britain, says: 'Clearly it is now

[405] Rodinson, p. 53.
[406] Gilroy, *After Empire*, p. 3.
[407] Gilroy, *After Empire*, pp. 2–3.
[408] Gilroy, *After Empire*, p. 3.

necessary for Europe, and Britain in particular, to purge herself, perform a historical striptease – in private, if a public display is too embarrassing.'[409] Discussions of home, belonging and national identity need to be examined in a way that enables us to engage in more serious debates and reflections about imperial history. By reflecting on various historical and political contexts, *The Nature of Blood* demonstrates the author's self-positioning in post-imperial England and also invites its readers to situate themselves in relation to vastly different experiences, which fall inside and outside the nation's physical borders. Therefore, what I will illustrate is representations of home need to be contextualized within particular histories. I would like to argue that the ambivalent feelings towards home, as both a place to return to and the ideological or ontological impossibility of that return, drives the energy behind Phillips's reconfiguration of home space. In my analysis of *The Nature of Blood*, I attempt to shift the epistemological question of 'where is home?' to an ontological inquiry of 'what is home?'. I would like to show that Phillips's characters' diasporic state alternates between a simultaneously geographical and psychological redefinition of their dwelling and the impossibility of finding home due to their existential condition of 'not-being-at-home'.

3.4. *The Nature of Blood*: Multiple Crossings

Following this theoretical section, I aim to look at *The Nature of Blood* closely and to investigate the ways in which the narrative communicates a sense of *unheimlich* to the reader. This section is divided into three parts, analysing three different but interconnected storylines in the novel. Throughout this section, I would like to emphasise that the characters' search for home epitomises the absence of it. That is, the starting point for each story is an unwelcoming distressing environment where one's home has turned into an unhomely space.

[409] Phillips, *The European Tribe*, p. 127.

The Nature of Blood is characterized by divisions and borders, which the characters constantly struggle to cross. Their journey entails geographical, psychological and textual crossings. By textual traversing I intend to indicate that not only the characters try to cross each other's story within the novel but also every story creates an intertextual connection with other texts outside the narrative borders. Whilst these individuals are pinned down to a set of coordinates, their pain and suffering seem to persist across time and space, reflecting the tensions and complexities of the contemporary world, particularly in British society. These disparate histories are not represented in a structural and chronological order; the various storylines do not only interweave into one another but interrupt each other too; before we can get a clear glimpse into each account, the narrative breaks off and another storyline forces its way into the novel.

The novel begins and ends with the character Stephan Stern, a Jewish doctor, who has left Nazi Germany for Palestine before the Holocaust. In the opening scene of the book we realise that Stephan is in Cyprus. With the hope of establishing an autonomous state of Israel, he helps Jewish immigrants with their transition to Israel. Of considerable length is the account of Eva Stern, Stephan Stern's niece, whose character reminds us of the historical Anne Frank. Eva's story envisages a different future or an alternative life for Anne had she survived the Holocaust. In Phillips's novel, Eva makes her way to England after forging a letter which shows an English soldier's marriage proposal. However, unable to cope with the traumatic burden of her days in concentration camps, Eva, at first, abandons speaking, eventually cuts her artery in hospital, and takes her own life.

The third story revolves around an unnamed African general in sixteenth-century Venice, whose narrative echoes the character of Othello. Abandoning his wife and child in Africa, the Othello-like figure decides to move to Venice and fight the Turks in the Venetian army. In order to better integrate into Venetian society, he believes he has to marry his

Superior's daughter, Desdemona. The black general faces a dilemma as whether to stay with his new bride or to return home to the family he has abandoned. While through intertextual relations with Shakespeare's *Othello* we might assume that the African general might end his and Desdemona's life, the narrative is forced to a halt due to another storyline. The fourth story concerns the persecution of Jews in fifteenth-century Portobuffole, Venice. Allegedly accused of blasphemous religious rituals and murdering a Christian boy named Sebastian, three Jewish men - Servadio, Moses and Giacobbe - are put to death. *The Nature of Blood* comes full circle when the narrative, following its journey through various unsettling histories, brings the reader into contemporary Israeli society. Stephan Stern, with whom the novel begins, now in his sixties, meets a young Jewish black girl, named Malka. Malka, who has migrated from Ethiopia to find her Jewish homeland, faces racism from other white Jewish people in the post/colonial State of Israel and its racial hierarchy.

In *The Nature of Blood*, every displacement entails an existential as well as a psychological shift, which I attempt to relate to the ontology of the home specifically in light of Heidegger's *unheimlich*. Heidegger attempts to conceptualise a sense of being in the world which is mainly characterised by anxiety. The moment we discover our existential unhomeliness in the world – the moment the comforting reassurance of the safe place such as home vanishes – anxiety overwhelms us and we see ourselves as strangers in the world. In the context of Phillips's novel, this encounter is accentuated in a racially charged setting, which also resonates with Anna Branach-Kallas's reading which stresses 'the fundamental existential dilemma connected with the postcolonial encounter in the multiracial and multicultural context'.[410] Throughout my textual analysis, I attempt to show how the problematised home space and traumatised inner lives are ontologically related. That is, the ontological aspects of home relate to individuals' self-recognition and their place in the world. In adopting an

[410] Branach-Kallas, pp. 19–34 (p. 19).

existential approach towards home, it is equally significant to discuss the absence of home, namely homelessness and estrangement.

In what follows, I explore how the theoretical models discussed in the previous section inform my analysis of the characters' experience in the collapse between the private and public spheres. I investigate the unhomely status of Eva Stern, Othello, Stephan Stern and Malka. Although their very alienation is one of the main forces that bring these historically scattered characters together and establishes a textual relationship between them, each individual story requires its own specific context.

3.4.1. Split Subjectivity: Eva or 'the Other Girl'

This section explores the ways in which Eva's perturbed relationship to her home brings to full 'view' the *unheimlich* history of the Holocaust. Read against the novel's evocation of Holocaust memories, my analysis will emphasise Eva's disturbing transition from being a Jewish Other in Nazi Germany, to a dehumanised subject whose existence cannot be psychologically and existentially possible.

Eva's narrative integrates flashbacks that fill in the details of her pre-Holocaust life, and the events leading up to her psychological and physical disorientation. Her story begins in the concentration camp, and we intermittently catch glimpses into her past and family before their confinement. Her constant movement – from Nazi Germany to concentration camps and eventually to England, which leads to her tragic death in hospital – corresponds to Eva's emotional and psychological pain. The account of her family home in Germany paints a picture of increasing violence which erupted in Nazi Germany, rendering their domestic setting disquieting and unaccommodating. In a passage that is reminiscent of *The Diary of Anne Frank* (1947), we read about Eva's pre-camp life: 'Forbidden to ride on a trolley-car. Forbidden to sit

in a park. Permitted to breathe. Permitted to cry.'[411] When her parents are out in search of food, Eva feels overwhelmed by the fear of the outside world lurking in and around their house, finding it increasingly difficult to carry out her daily routine within the home: 'I lived for nearly two years in that small apartment, abandoning my books, making daily visits to the high window in the tiny kitchen, and staring at the world which my parents had forbidden me to re-enter.'[412] As Cecile Sandten observes, 'Re-entering that world is, from that point on in the narrative forbidden to Eva, both literally and metaphorically.'[413] We observe that the division between their public and private spheres grows smaller; their home's interior is reflecting social and political intimidation and terror caused by the Nazi regime, which is now turning their house into an uninhabitable space. There is no comfort within or without home as Eva and her family are ostracised and isolated:

> A human river of shattered lives, and at eighteen I now understood how cruel life could be. The men who lined our way with their machine guns and angry dogs were unnecessary. All of us knew that at this stage we had little choice. I gazed up at the church clock. It read five o'clock. Here, among these houses which had become our prisons and our tombs, there was no midnight, there were no bells, there was no time. I looked around at the miserable and crumbling buildings, knowing in my heart that those who were hiding would soon be found and killed. Buildings would be looted, contraband discovered, and whole streets burnt. In time, there would be no evidence that any of us had ever lived here. We never existed.[414]

The passages from the concentration camp epitomises moments when an oppressive culture denies its victims agency and makes their humanity opaque: 'I have shrunk into womanhood. Mama walks beside me. We are people without expression, our backs bent, our heads low, a weary caravan of misery [...] We pass people who refuse to see us. Is this a dream? I find it difficult to control my mind. How will they cleanse the earth after this?'[415] As discussed in Chapter One of this thesis, whereas the classic uses of the *unheimlich* encapsulate images of

[411] Caryl Phillips, *The Nature of Blood* (London: Faber & Faber, 1997), p. 86.
[412] Phillips, *The Nature of Blood*, p. 61.
[413] Cecile Sandten, 'Caryl Phillips' *The Nature of Blood*: Othello, the Jews of Portobuffole, and the Post-Empire Imaginary', in *Post-Empire Imaginaries?: Anglophone Literature, History, and the Demise of Empires*, ed. by Barbara Buchenau and Virginia Richter (Leiden: Brill/Rodopi, 2015), pp. 327–49 (p. 339).
[414] Phillips, *The Nature of Blood*, pp. 185–86.
[415] Phillips, *The Nature of Blood*, pp. 185–86.

uncanny resemblance in the form of doubles, monsters and automaton, my postcolonial appropriation of the term highlights the lack of human status being given to foreigners, strangers and the repressed other(s). Through the prism of race, I want to shed light on the borderline between humanity and individuality which characterise(s) the Other whose identity and ontology have been contested or erased. In the context of Eva's story, this alienating environment leads to her loss of a grounded, assured sense of self. Under the concentration camp's dehumanising conditions, Eva and her mother try to forget the past: 'I had managed to convince myself that by the time the spring arrived, and the leaves were on the trees, Mama and I would be able to begin the task of forgetting. But, one night, her strength ran out.'[416]

The narrative gives us a direct insight into the broken relationship between home and subjecthood, and how the absence of one entails the annihilation of the other. Following the disturbing account of the camp life and the loss of a safe homely place, Eva begins to suffer psychological disorientation. It seems that the camp's barbed-wire fence leaves a permanent trace of confinement on her psyche. The narrator says: 'I walk close to the barbed wire fence and peer at the world beyond the camp [...] I am suddenly appalled to realise that I am comfortable being confined.'[417] The physically confined Eva is entrapped in her inner world. It takes her increasingly longer to register her own presence. While aware of her physical and mental confinement, she is reluctant to set her body and mind free: 'To remove the wire seems unthinkable. I know that I am free to trespass on the other side, to saunter out through the gate and bolt in any direction I choose. But looking at life through this fence suits me better. And then I realise that I cannot go back.'[418] Being disengaged from the world and everyday tasks, Eva has to remind herself of a 'normal' life. Struggling to remember the most basic life gestures, she says: 'And still I try to master these new gestures of life. How to use a toothbrush.

[416] Phillips, *The Nature of Blood*, p. 13.
[417] Phillips, *The Nature of Blood*, p. 22.
[418] Phillips, *The Nature of Blood*, p. 22.

How to fold toilet paper. How to say hello and goodbye [...] How to express joy. The rediscovery of smell [...] I worry about smell. A flower's perfume would knock me over. I worry about everything.'[419] An English soldier in the camp gives money to Eva and says, 'Take the money. Do what you want with it. Spend it on yourself, be selfish with it.'[420] He warns Eva to be 'selfish' or, to be more precise, to not lose her 'self'.[421]

From the unhomely house we are now confronted with an uncanniness surrounding Eva's character. The more she is drawn into her private thoughts, the more she is alienated from her body. She is continually haunted by her dreams and nightmares. Unable to tell reality and dream apart, Eva feels disoriented as her nightmares now form an existential reality for her. The narrator writes: 'every night I endure an uncomfortable journey to a place of distorted and unnecessary recollection. And, come morning, I am grateful to be uncoupled from the night.'[422] Even in her dreams, her existence is not acknowledged: 'I dreamt that nobody believed me [...] I was telling some people my story, the despondent words falling awkwardly from my mouth.'[423] The hatred and gaze of the exterior world force Eva to retreat into her private thoughts. Her otherness registers itself in the *split* between mind and body, which is to say in two forms of consciousness. She writes: 'I decide to put Eva away in some place for safe-keeping until all of this is over. But already Eva refuses to be hidden. There is no name in my throat. Eva refuses to disappear.'[424]

Eva's psychological and geographical displacement is reinforced in and by the language and structure of the narrative. The absence of a place *within which her 'self' feels at home* manifests itself in the separation between her experiences and the language which relates to her life in the camp. Her trauma outgrows the language. Her words and sentences are

[419] Phillips, *The Nature of Blood*, p. 32.
[420] Phillips, *The Nature of Blood*, p. 30.
[421] Phillips, *The Nature of Blood*, p. 30.
[422] Phillips, *The Nature of Blood*, p. 27.
[423] Phillips, *The Nature of Blood*, p. 35.
[424] Phillips, *The Nature of Blood*, p. 165.

disconnected from her, no longer capable of accommodating her in the world. Referring to her life in displaced persons camps, Eva utters her experience in short and abrupt sentences: 'In this new place, there is no work. We seldom see guards [...] With no routine, it is easy to give up and die [...] We simply sit in the barracks and wait. Death waits with us, staring us in the face [...] Life leaving without a real struggle, collapsing and tumbling in upon itself. No killing. No last words. No cruelty. Just death.'[425] The talkative, articulate Eva (reminiscent of Anne Frank) has now been reduced to a quiet girl not capable of forming sentences. Her identity becomes fragmented and her split personality becomes manifest through the simultaneous use of the pronouns 'I' and 'she' in her internal dialogues: 'And somebody whispers, did your family light Shabbat candles on a Friday night? (And I laugh.) And somebody spits and then asks, did you wash any bodies today? (And I laugh.) Everybody laughs. She laughs quietly.'[426] Eva gradually loses control over her 'I' statements and relegates her 'self' expressions into a parenthetical status: 'They no longer ask the question, where will they put us? She once helped a pregnant woman to flush a child from her womb. (I told her. We were once you. Healthy, with beautiful fingers. With long hair (Mama and Papa still exist in my mind.) And breasts).'[427] As Alan Liam McCluskey observes, Eva is not capable of integrating 'her experiences into a coherent chain of rational utterances'.[428] By silencing her first-person voice, Eva tries to suppress her intruding traumatised self and gives an impersonal account of her activities: 'Hold on. Hold on. Sleepless night. Newcomers quarrelling, cursing in a new language. Hateful people [...] Human life is cheap. (I sometimes think that I would even kiss one if it meant that I could live.) Young bodies rusted like old taps. (Squeeze it, turn it on, drip, drip, rust coating

[425] Phillips, *The Nature of Blood*, pp. 186–87.
[426] Phillips, *The Nature of Blood*, p. 173.
[427] Phillips, *The Nature of Blood*, p. 169.
[428] Alan Liam McCluskey, 'Estrangement, Empathic Failure, and the Provocation of a Critical Cosmopolitan Vision in Caryl Phillips's *The Nature of Blood*', *The Journal of Commonwealth Literature*, 49.2 (2014), 215–28 <https://doi.org/10.1177/0021989414529576> (p. 217).

my fingers if it meant I could live.) Valueless. (Perhaps there is to be no continuity to my story?)'[429]

The pressure to reconnect with the world and find a new 'home' compels her to create a 'new' Eva, one who can be oblivious to the past, to the death of her parents and to the tormenting memories of her sister Margot. However, she fails and begins to see another girl outside her own body. Her memories, now embodied as 'the other girl', always haunts Eva, infuriating her. She does not want 'the other girl' to follow her to this new place, namely England. This shadowed double of Eva constantly reminds her that, irrespective of how many geographical borders she crosses, she will never be fully recognised as either a human or a citizen. Despite her efforts to start a new life, 'the other girl' persists. Eva recalls:

> She followed me across the water. In fact, she follows me everywhere. I have had to learn to tolerate her. I arrive somewhere, then she arrives moments later [...] The other girl has a jagged slash of lipstick around her mouth, red like blood. I have tried pleading with her. I have said, 'Please, I have done nothing to you. Why do you torment me like this? Can you not just leave me alone?' [...] This was to be a new land, a new beginning. I didn't want her to follow me here [...] But when we arrived, there she was, dressed in those same rags, standing behind me, waiting for me to decide my next step. Nobody else notices her, even when she tries to reach out and hug me, nobody sees. Stay away from me! I scream. But nobody sees her, nor do they hear her whispered promise that she will live with me as long as I live. I know that it was she who ate the butterfly on my shoulder. Stay away from me! I scream. But nobody sees her.[430]

While Eva's survival in the camp life is made possible through the restriction of memories, ironically her survival techniques fall short of saving her life in the world outside. Following her transition from D.P. camps to England, she finds herself a stranger one more time in this new country: 'The taxi driver does not say anything to me. We seem to have been driving for a long time [...] I want London to be a different place. A happier, brighter place. The driver stops outside a house that is joined to the houses on both sides of it [...] He looks at me with an invitation to leave his taxi. To leave his city. To leave his country. I will leave. I step down from the taxi and close the door.'[431] Even in this 'new' place, her mind is continually occupied

[429] Phillips, *The Nature of Blood*, p. 168.
[430] Phillips, *The Nature of Blood*, p. 197.
[431] Phillips, *The Nature of Blood*, p. 190.

by memories of her family who no longer exist in her life. As the voices inside her head become louder and louder, Eva becomes outwardly quieter until she abandons speaking all together. She cannot cope with the voices inside her head anymore: 'the man hesitates for a moment. It is only when he puts aside his broom that I remember that I do not talk. (Last night, in the pub, I finally abandoned words).'[432] She is not capable of turning back to the present, nor of forgetting the past. She keeps wondering 'why this sad, unhappy girl persists'.[433] Expressing her desire to be reunited with her parents whom she has lost in the Shoah, Eva says: 'Mama. Papa. I do not know in what strange land you are buried. Or what stubbled growth or building defaces the earth above your precious bones. But I am tired. And I want to come home. For us, the hinge of generation will not move.'[434] She desires to be reunited with her suppressed memories, that is, with 'the other girl'. Eva's memories weigh down on her life until she yields to their power. By ceasing to exist, Eva wants to be reconciled with the other girl: 'The other girl is looking at me with sadness in her eyes, so I reach over and take first one hand and then the other. Don't worry, I say. Everything will be fine. Please. Don't worry.'[435]

In short, Eva's unsettledness is not confined to Nazi Germany or the concentrations camps, but persists in her 'new' place. And Eva cannot endure this newness, as her traumatised mind superimposes meaning on an empty space that cannot give her a sense of belonging and home. Her initial alienation from her homeland and, later, from her 'self', brings into focus a sense of ontological uncertainty about home. The concept of home is detached from a physical place that can geographically 'secure' one's personhood.

3.4.2. Anamorphic Gaze: An Othello

[432] Phillips, *The Nature of Blood*, pp. 193–94.
[433] Phillips, *The Nature of Blood*, p. 199.
[434] Phillips, *The Nature of Blood*, p. 199.
[435] Phillips, *The Nature of Blood*, p. 199.

From the previous discussion concerning Eva's story and the evocation of the Holocaust, this section moves to the next fragmented narrative revolving around slavery and black history. One of the most significant storylines in *The Nature of Blood* is that of an unnamed African general who uncannily resembles Othello.

The African general's narrative enigmatically amalgamates Shakespeare's *Othello* (c. 1601) and *The Merchant of Venice* (c.1596). While *The Nature of Blood* swings between first-person and third person voice throughout the novel, the Othello-like figure story is 'strangely' told in the first-person. This 'new' voice has been interpreted by many critics as Phillips's attempt to verbalize 'unheard' voices of 'Shylock and Othello as archetypal victims of a European modernity'.[436] Throughout his oeuvre Phillips has created many literary encounters with the figure of Othello, yielding a sarcastic or otherwise compelling reading of the play. One such moment occurs in 'A Black European Success', a provocative essay in *The European Tribe*. For Phillips, Othello's ostensible European success is achieved at the high cost of him fighting 'his way up from slavery into the mainstream of the European nightmare'.[437] He wonders how Othello could live in sixteenth-century Venice which 'both enslaved the black and ridiculed the Jew'.[438] The tragedy of Othello's demise, in Phillips's view, can be explained in terms of his obliviousness to his blackness at the moment of 'triumph'.[439] 'A Black European Success' concludes that Othello 'relied upon the Venetian system, and ultimately he died a European death – suicide'.[440] As discussed at the beginning of this chapter, Phillips' frustration at Thatcherite Britain forces him to explore Europe. *The European Tribe* is Phillips's literary response to that trip, configuring his place in Europe, particularly Venice. Whereas Othello

[436] Bryan Cheyette, 'Venetian Spaces: Old New Literatures and the Ambivalent Uses of Jewish History', in *Reading the 'New' Literatures in a Postcolonial Era*, ed. by Susheila Nasta, Essays and Studies, 53 (Cambridge: D. S. Brewer, 2000), pp. 53–72 (p. 64).
[437] Phillips, *The European Tribe*, p. 51.
[438] Phillips, *The European Tribe*, p. 45.
[439] Phillips, *The Nature of Blood*, p. 48.
[440] Phillips, *The European Tribe*, p. 51.

falls prey to Venetian architectural enchantments, Phillips feels detached from that sentiment. Aware of the 'spatial' racism of a Eurocentric identity, he says:

> I was raised in Europe, but as I walked the tiny streets of Venice, with all their self-evident beauty, I felt nothing. Unlike Othello, I am culturally of the West. I stood on the Rialto and thought how much more difficult it must have been for him, possessing a language and a past that were still present. Nothing inside me stirred to make me rejoice, 'Ours is a rich culture', or 'I'm part of this'.[441]

Reading Phillips's black general against Othello highlights the intertextual property of the foreigner. Othello constantly has to 'justify his ascent from slave to revered and contracted soldier "in the service of the Venetian state"'.[442] His alienation within the context of Shakespearian play resonates with Smith who considers the text as 'the immediate engagement with a paradox'.[443] Referring to the original double-sided title of the play, which reads as *The Tragedy of Othello, The Moor of Venice,* Smith argues: 'As we have already seen, "The Moor of Venice", as insisted on by the play's subtitle and the running title on early printed texts, is already paradoxical, defined by geographical displacement and non-belonging. This may be a quality that the play connects to racial identity.'[444] In her opinion, the very title generates a doubleness and a binary structure within which the characters' relationship should be understood. Particularly, Othello's doubling can be perceived through his relation to Venice as both a menace and protector.[445] Clearly, Phillips's unnamed general plays on these themes of duplications and self-negation, reverberating through the play's title and plot.

According to Smith, *Othell*o, on the surface, characterises itself as 'domestic' in terms of its scope and tone; Shakespeare's play unfolds within the familiar space of home, revolving around ordinary individuals who are not kings or queens. She argues that 'the scale of this play about the catastrophic breakdown of trust is human rather than divine, private rather than

[441] Phillips, *The European Tribe*, p. 128.
[442] Phillips, *The European Tribe*, p. 47.
[443] Emma Smith, *Othello* (Tavistock: Northcote House, 2005), p. 4.
[444] Smith, *Othello* , p. 57.
[445] Smith, *Othello*, p. 26.

public, domestic rather than cosmic'.[446] However, for Smith, *Othello* can be perceived as *unheimlich* since it deliberately breaks away from the boundaries of domestic tragedy. The domestic tragedy is thus 'undomesticated' both literally and figuratively.[447] Not only does *Othello* communicate the very non-presence of a homely space from the outset, but also the play creates confusion around its narrative borders, simultaneously identifying and confronting the structure of domestic tragedy. Respectively, the hollowed-out home space serves as an elemental subtext in *The Nature of Blood,* where characters struggle to feel domesticated.

Othello's insecurity and instability as a black outsider are re-emphasised in *The Nature of Blood*. As Armstrong suggests, Phillips historicises Shakespeare's *Othello*, revisiting 'the previously "performed" blackness' and attempts to re-locate 'a displaced figure from European textuality' and places him 'within a much wider frame of blackness'.[448] Phillips's re-creation of an Othello points to the play's disquieting relevance in our contemporary times. Othello's anxieties of belonging echo Du Bois's notion of 'double-consciousness' which informs my analysis of Phillips's unnamed African general. In the following section, I will first analyse the Othello-like figure's 'spatial relation' to Venice and explore how the city forces a sense of alienation and 'twoness' upon the black general. I want to focus on sites of narration where the unhomely is both 'sited' and 'sighted'. And secondly, I will focus on the ontological ambiguity surrounding the African general's anticipated 'European death', and demonstrate the narrative's deliberate act of bringing his suicide to a standstill.

3.4.2.1. Venice: The Unhomely City

[446] Smith, *Othello,* p. 53.
[447] Smith, *Othello,* p. 60.
[448] Andrew Armstrong, 'It's in the Blood! Othello and His Descendants: Reading the Spatialization of Race in Caryl Phillips' *The Nature of Blood*', *Shibboleths: A Journal of Comparative Theory and Criticism*, 2.2 (2008), 118–32 <http://www.shibboleths.net/2/2/Armstrong,Andrew.pdf> [accessed 14 November 2019] (p. 129).

This section investigates the duality or double-consciousness which is ingrained in Phillips's reconstruction of Othello. The awareness of his difference, or the racial anxiety that the Othello-like figure gradually develops, indicates an epistemological uncertainty that I connect with the theme of uncanny doubling. I specifically look at visual manifestations of the black general's twoness that the story unfolds in the city of Venice. The racial anxiety connected to his efforts of reconstructing a new sense of self presents a challenge to his ostensibly secure 'place' in Venetian society. In other words, the inextricable link between unhomely alienation and the urban estrangement discloses the hidden history of the city of Venice and its fear of the Other. This view can be elucidated in light of *unheimlich* which connotes the existence of something unknown at the heart of the domesticated and the familiar. In the context of the African general's story, the unhomely invokes images of 'dark space' denoting 'a space that is lived under the conditions of depersonalisation and assumed absorption'.[449]

The issues of the domestic and its relation to the 'outsider' are re-articulated in *The Nature of Blood*'s reconstruction of Venice. Venice emerges as an 'inside-out' city revealing its hollows and voids. The fear of racial misrecognition evokes an *unheimlich* feeling as we discern that the black general is excluded on the basis of racial relations and that the place he calls home is racialised. The African general's struggle to assimilate within Venetian culture stems from the desire to find his identity within the place of the geographically accessible, though culturally remote, Venice. In his early days in Venice, the unnamed general is awed by the beauty of Venice and 'the splendour of the canals'.[450] He believes that he has 'moved from the edge of the world to the centre'.[451] However, the city's spatial exclusion of its Other gradually looms nearer and grows larger.[452] His story emphatically reminds the reader of his foreignness; we realise that he does not speak his own language, nor does he eat his own food

[449] Vidler, p. 174.
[450] Phillips, *The Nature of Blood*, p. 107.
[451] Ibid.
[452] Ibid.

or share memories with people from his past: 'Alone on these seas, and with none of my kind or complexion for company, there is nobody with whom I might share memories of a common past, and nobody with whom I might converse in the language that sits most easily on my tongue.'[453]

The city is treated as one of the main characters, whose charm and beauty is endlessly tinged with betrayal. Its unfaithfulness manifests itself in an uncanny estrangement that it forces upon the Othello-like figure. His 'Venice remains silent', and his 'mind continues to wrestle with difficult thoughts'.[454] His desire for acceptance within Venetian culture causes him distress and deprives him of sleep: '[...] in the distance, through the dank morning mist, I saw a gondola moving slowly towards me and I imagined a passenger propped up in the back [...] perhaps another victim of a troubled mind.'[455] While the African general feels anxious in his chamber and cannot locate the source of his unease, he decides to explore the exterior, the city, as he believes that Venice is the only 'person' he can rely on in these sleepless nights. The narrator says, 'It was this desire to be accepted that was knotting my stomach and depriving me of sleep, and in my distress I had once more fled to the only person I could rely upon in these circumstances: the city herself, which had remained ever faithful to her enchanted promises.'[456] The black general desires to probe 'the network of back streets and the complex labyrinth of alleyways in search of both new and familiar landmarks', unaware that this nocturnal disquiet will lead him to, what Vidler calls, 'dark spaces' of Venice.[457] These are the dreadfully concealed sites behind the grandeur of Venetian architecture. He does not fail to notice that this architectural grandeur drastically changes into something unrecognisable

[453] Phillips, *The Nature of Blood*, p. 160.
[454] Phillips, *The Nature of Blood*, p. 149.
[455] Phillips, *The Nature of Blood*, p. 122.
[456] Phillips, *The Nature of Blood*, p. 122.
[457] Phillips, *The Nature of Blood*, p. 121; Vidler, p. 174.

around the marked territory of the Jewish people, where 'streets were recklessly narrow and ill-arranged [...]'.[458]

One of the significant sites which the unnamed general finds horrifyingly alienating is the ghetto. This is the location where 'the city hides a different reality'.[459] The further he entered the ghetto, 'the filthier the alleyways became, and the more oppressive these tall hovels appeared, with damp staining the walls, and in certain places causing the plaster to erupt in a manner similar to boils'.[460] This passage echoes Rothberg's reading of Phillips's *The Nature of Blood* and highlights the significance of exploring the ambivalence that informs modes of belonging and exclusion, which link anti-Semitism and slavery. The African general senses the double-codedness of ghettos; their existence is to simultaneously separate and protect the Jews: 'Apparently, most of the Jews did not regard this arrangement of being locked behind gates from sunset to sunrise as a hardship, for it afforded them protection against the many cold hearts that opposed their people.'[461] This is a site where the familiarity of the beautiful city is played against a threatening dark secret within it, where Venice visually expresses the secret fear of its other. Inside the ghetto habitation cannot be predicted and houses seem to dislodge themselves from their inhabitants. The ghetto's structure and design reinforce segregation; they stand internal and external to Venice at the same time. This territory is not meant to be incorporated to the familiar Venice that the black general recognises. The city uncomfortably spatialises its different other, which renders the ghetto as a spatial marker of alienation. The unity or homogeneity of the city is thrown into doubt and the undesirability of its ghettos is illustrated in 'the harsh geography of exclusion'.[462] According to Cecile Sandten, 'As the

[458] Phillips, *The Nature of Blood*, p. 130.
[459] Bénédicte Ledent, 'A Fictional and Cultural Labyrinth: Caryl Phillips's *The Nature of Blood*', *Ariel : A Review of International English Literature*, 32.1 (2001), 185–95 <https://orbi.uliege.be/handle/2268/16371> [accessed 22 February 2018] (p. 191).
[460] Phillips, *The Nature of Blood*, p. 131.
[461] Phillips, *The Nature of Blood*, pp. 129–30.
[462] Armstrong, pp. 118–32 (p. 122).

storyline unfolds, the "cosmopolis" is depicted repeatedly as a city of ghettos "hidden behind an opaque shroud" where "suspicion' abounds".'[463] The sight of the ghetto and the African general's entry to this uninhabitable territory terrifies him to the point that he says: 'Indeed, it appeared somewhat shameful to me that a man who had endured many wars and faced much danger should panic on finding himself in unfamiliar streets in an admittedly civilised environment.'[464] The estrangement that the unnamed general apprehends could be interpreted as the reflection of his own unacknowledged status of foreignness. Anxiety envelops him as he is situated simultaneously in the 'place', namely Venice, and in opposition to it.

The representation of the city's topography and its betrayal reflects the psycho-social division, or a state of double-consciousness experienced by the Othello-like general. In order to reinforce this 'two-ness', *The Nature of Blood* recounts his story at the height of his 'European success' – namely his marriage to Desdemona. This first person narrative makes us hear the apprehension that fills his voice. Following the first scene, which depicts the African general looking at his new bride sleeping on the bed, the narrative then works its way backwards, recounting his uneasy passage through Venetian society. The reader senses his double lives from very early on in his narrative when he looks at his Venetian wife on the bed thinking: 'I am familiar with the renowned deceit of the Venetian courtesan, yet I have taken a Venetian for a wife. Has some plot been hatched about me? I am a foreigner. I do not know.'[465] When the black general looks outside the window, he projects his anxieties about his 'place' in the world, in this city in particular, on to the dark night; beside his Venetian wife, he perceives his blackness and the city's dark night to become one: 'my ceiling is high, the tall window shuttered against the moonlight. Out in the world, night has fallen and reduced the city to a succession of wintry reflections and whispered echoes.'[466]

[463] Sandten, pp. 327–49 (p. 340).
[464] Phillips, *The Nature of Blood*, p. 132.
[465] Phillips, *The Nature of Blood*, p. 106.
[466] Phillips, *The Nature of Blood*, p. 106.

In *The European Tribe*, Phillips interprets Othello's marriage as a marriage to Venetian society and nobility. However, he says, 'it is now that the tragedy commences. But it can only do so because it is precisely at this moment of "triumph" that Othello begins to forget that he is black.'[467] However conscious of this tragedy looming large in Shakespeare's play, Phillips does not allow his character to forget his blackness, and so suspends the tragic death. Phillips seems to play on the metaphor of veil, which Du Bois uses to refer to racial separation, violence and ultimate death. On the one hand, the veil makes Phillips's unnamed general conscious of his blackness and, on the other, it protects him from becoming the tragic Othello. This argument is reinforced in the novel when the African general thinks of fear as 'a reliable emotion'.[468] His thoughts verbalise a duality of the self when he hopes his reputation as a general will disguise the enmity that his skin colour might otherwise provoke. The narrator says: 'My reputation. It was to be hoped that this one small word might lay to rest any hostility that my natural appearance might provoke.'[469] The racial anxiety once again becomes perceivable when the black general, conscious of his origins, nervously tries to dismiss any references to slavery that might tarnish his royal blood: 'I was tempted to remind the gathered dignities that I, unlike my father-in-law, was born of royal blood, and possessed a lineage of such quality that not even slavery could stain its purity.'[470] The troubled thoughts and memories of his previous country, African wife and child distress him, making him aware of the impossibility of return: 'I slowly discovered myself coming to terms with the fact that I might never again see the country of my birth. This proposed marriage did indeed mark me off from my past, and Venice, the birthplace of my wife, was a city that I might now have to consider home for what remained of my life.'[471] Torn between the two places, between anxieties of belonging in Venice and impossibility of

[467] Phillips, *The European Tribe*, p. 48.
[468] Phillips, *The European Tribe*, p. 121.
[469] Phillips, *The European Tribe*, p. 118.
[470] Phillips, *The Nature of Blood*, p. 159.
[471] Phillips, *The Nature of Blood*, p. 147.

returning 'home', he hears distant voices echoing his ambivalent attitudes towards his homeland:

> So you shadow her every move, attend to her every whim, like the black Uncle Tom that you are [...] You tuck your black skin away beneath their epauletted uniform, appropriate their words (*Rude am I in speech*) [...] you are lost, a sad black man, first in a long line of so-called achievers who are too weak to yoke their past with their present; too naïve to insist on both; too foolish to realise that to supplant one with the other can only lead to catastrophe.[472]

The Nature of Blood returns the repressed to the site of fear and phobia. This evokes an *unheimlich* feeling since 'the spatio-temporal continuity of everyday experience' is dislocated, 'disturbing the intentional structure of habitual apprehension'.[473] Encountering the repressed disorients us. In this respect, Andrew Armstrong reads *The Nature of Blood*'s reconfiguration of Othello in light of 'spatialisation of race'.[474] He regards the black general's story as a way to explore the 'place' of Othello in particular, and the black man in general, within European culture and architecture.[475] Exploring the ways in which European architecture and literature have resisted to 'accommodate' non-Europeans, particularly black people, Armstrong believes that Phillips's story recollects and anticipates 'displacements and struggle for the strangers'.[476] Significantly, the account of Venice which uncannily reveals the concealed ghettos and dark spaces becomes the locus where anti-Semitism and racial history of black people converge. In this respect, María Jesús Fernández Gil remarks: 'Phillips uses Shakespeare's noble Moor as an example of a demonised stereotype of otherness through whom the experiences of those who are marginalised and excluded are studied.'[477] This view also finds significant resonance in Paul Smethurst's argument referring to Phillips's use of blackness as a metaphor for

[472] Phillips, *The Nature of Blood*, pp. 181–82.
[473] Athena V. Colman, 'Lacan's Anamorphic Object: Beneath Freud's Unheimlich', *Janus Head*, 12.2 (2011), 49–66 <http://www.janushead.org/12-2/index.cfm> [accessed 12 March 2017] (p. 51).
[474] Armstrong, pp. 118–32.
[475] Armstrong, pp. 118–32 (p. 119).
[476] Armstrong, pp. 118–32 (p. 118).
[477] María Jesús Fernández Gil, 'Re-Membering the Politics of Affective-Empathic Approaches towards the Holocaust: From Identification to (Mis)Appropriation', *Oceánide*, 10 (2018) <http://oceanide.netne.net/articulos/art10-2.pdf> [accessed 20 February 2018].

marginalised histories.[478] Othello's dark skin does create a significant link with other marginalised histories as the African general's entry to the ghettos suggests. But perhaps this use of blackness, rather than as a metaphor for marginalised histories, can be said to echo the state of simultaneous belonging and unsettledness, or double-consciousness, experienced by Othello, Du Bois, and Phillips himself, as well as black English people whose struggle is voiced in Gilroy's *The Black Atlantic*. Referring to his one year long trip across Europe in *The European Tribe*, Phillips writes, 'it is neither healthy, nor desirable to spend one's whole European life aware of "colour", and I have yet to meet a single black person who enjoys it, but the curiously warped logic of the European continually attempts to force this upon us.'[479]

3.4.2.2. The Uncanny Shadow of Death: Othello and/or the Unnamed African General

The previous section mainly focused on the architectural representation of the unhomely, with regards to the concept of double-consciousness. The epistemological uncertainty around the Othello-like figure's identity comes into 'sight' in certain places associated with xenophobia and racism. I argue that Phillip holds back the black general's death by perpetuating his duality. And in this section, I will investigate the ontological ambiguity surrounding the Othello-like figure's suspended death.

Phillips frustrates our expectations of what he calls Othello's 'European death'.[480] The character's highly anticipated self-destruction is suspended in the narrative. Instead, Othello seems to be set free from a destructive blackness that Shakespeare's play imposes upon its tragic character. The repetition of Othello's story evokes the feeling of uncanniness. In *The Uncanny* (2003), Nicholas Royle writes: 'The uncanny seems to be about a strange

[478] Paul Smethurst, 'Postmodern Blackness and Unbelonging in the Works of Caryl Phillips', *The Journal of Commonwealth Literature*, 37.2 (2002), 5–19 <https://doi.org/10.1177/002198940203700202>(pp. 16–17).
[479] Phillips, *The Nature of Blood*, p. 125.
[480] In *The European Tribe*, Phillips writes: 'He [Othello] relied upon the Venetian system, and ultimately he died a European death – suicide' (p.51).

repetitiveness. It has to do with the return of something repressed, something no longer familiar, the return of the dead, the "constant recurrence of the same thing".'[481] For Freud, impulsive uncanny repetitions can be explained as the return of the repressed. In this respect, *The Nature of Blood* illustrates the strangeness of the intertextual connections and duplications that characterise the relationship between Othello and the unnamed general. Two significant differences between these two should be noted here. Phillips's Othello-like figure is granted a certain amount of agency; his fate is not over-determined and he is given a choice since he narrates his own story in a first-person voice. Significantly, the black general is never named in the story. It seems as though 'he' refuses to be called Othello. While this state of anonymity reinforces his alienation, the return of Othello to Phillips's text suggests that his death did not bring a closure to his double-consciousness.

The black general seems to be fighting off the gaze that puts him under the death drive spell. His resistance to the repetition of his tragic fall can be looked at through Lacan's reading of the "anamorphic" skull in Holbein's painting *The Ambassadors.* According to Lacan, the painting, through its Renaissance technique of anamorphosis, illustrates the uncanny anxiety of self-annihilation captured at the moment of a seeming mastery and full presence, which is displayed by the two subjects in the foreground.[482] Henry Krips argues that the painting bespeaks of the contradictions of the Renaissance period reflecting 'ideological difficulties which viewers experienced in establishing a position for themselves in the new social space created by the expansion of the market'.[483] Lacan's reading of *The Ambassadors* is an insightful rendering of the constitution of subjectivity and its split between the eye and the gaze. *The Ambassadors* can be said to manifest anxieties of finding one's place in the world. With regards

[481] Royle, p. 84.
[482] Jacques Lacan, *The Four Fundamental Concepts of Psycho-Analysis*, ed. by Jacques Alain Miller, trans. by Alan Sheridan (London: Penguin Books, 1986), pp. 88–9.
[483] Henry Krips, 'Extracts from Fetish. *An erotics of culture*', in *Jacque Lacan: Society, Politics, Ideology*, ed. by Slavoj Žižek, Critical Evaluations in Cultural Theory, 4 vols (London and New York: Taylor & Francis, 2003), III, 143–84 (p. 176).

to this view, the gaze which drives the black general towards death is deliberately distorted, though preoccupations with Othello's death keep haunting *The Nature of Blood*. The effect of such distorted image of death positions the reader within an uncanny space and time of identification, within an undecidable space between our gaze (what we expect) and the eye (what we see).

The novel mobilises the contradictory senses of finality and indeterminateness that are at stake in its negotiations of the characters' 'place' in the world. When the black general sets sail for war, a strong storm approaches their ship. A member of the crew proposes that they should go back 'before we are enveloped in the darkness'.[484] But the general says, 'I look at this man and try to do so with kindness, for he does not understand. One cannot turn back.'[485] His troubled mind 'populated with thoughts' of his homeland forces him to face the storm, darkness and death. He cries '"Let the storm do its work!"'[486] Death as the limit of subjectivity, as the moment of ultimate unintelligibility, never occurs in the African general's narrative. Phillips's black general averts the European gaze. His anxieties signify his refusal of self-negation, of suicide, of the moment of confrontation with absolute unintelligibility and estrangement symbolised in Holbein's disfigured skull. A voice which seems to emanate from his troubled mind says, 'Brother, you are weak. A figment of a Venetian imagination. While you have time, jump from her bed and fly away home,'[487] His anxieties are, in Heideggerian terms, ontological since, through Shakespearean intertextuality, we know Othello's existence cannot be possible since his life equals to self-negation and self-destruction. Therefore, as I would like to emphasise, the return of Othello is sustained through his double-consciousness. By putting his death on hold, Phillips portrays the black general as the spatial and temporal locus for an unresolvable tension implied by his divided selfhood. This duality is never resolved

[484] Phillips, *The Nature of Blood*, p. 160.
[485] Ibid.
[486] Ibid.
[487] Phillips, *The Nature of Blood*, p. 183.

and the annihilative gaze is prohibited to force a termination on his divided subjectivity. The self-annihilating moment – which I interpret as the uncanny presence of the racial terror in the figure of death – is constantly deferred. This racial terror reminds us once again of Gilroy's discussion of slavery, which is central to the African diaspora. The African general's story evokes an uncanny feeling since while this frustration obscures attempts at the stereotypical hold on the figure of Othello, the anamorphic gaze never entirely disappears but haunts the black general constantly, reminding us of his struggles for recognition.

If according to Smith, one tends to associate Othello's race with his 'murderous jealousy', Phillips defers that fatal moment of violence and invites us to shift our perception of racial otherness.[488] In other words**,** Phillips never names his character in order to caution us against erecting certain expectations. Calbi interestingly reads Phillips's text as a simultaneous recognition and confrontation with *Othello.* He rightly argues that the black general's first person narrative 'I' is more liberating than the 'eye' implied by the third-person gaze and thus 'offers a "supplementary re-vision" or "re-visioning interpolation" of some aspects of Shakespeare's play, and puts under scrutiny the intimate connection between European ocularity and the exclusionary logic of racism'.[489] If according to Armstrong, Shakespeare's Othello is 'interpellated' as 'black' and, thus is pre-determined to have a tragic ending, then Phillips's Othello-like figure resists this fate. He renames an unnamed general, whose 'expected' jealousy, violence and death never occur in the novel**.** Phillips attempts to represent the blackness within a cross-cultural setting, diversifying the 'foreigner' among multiple temporalities and places.[490] This view also suggests that Phillips's diverse background as a West Indian, being raised in Europe, working and living in America brings a different

[488] Smith, *Othello*, p. 45.
[489] Maurizio Calbi, '"The Ghost of Strangers": Hospitality, Identity and Temporality in Caryl Phillips's *The Nature of Blood*', *Journal for Early Modern Cultural Studies*, 6.2 (2006), 38–54 <https://www.jstor.org/stable/40339572> [accessed 7 October 2018] (p. 44).
[490] Armstrong, pp. 118–32 (p. 123).

dimension to his reading of *Othello* and interpretations of the foreigner. Being looked at from different angles, the unnamed general embodies a different articulation of blackness in Europe and, as a result, multiple Othellos emerge.

Similar to Eva, the African general's physical and psychological unsettledness is never resolved within the narrative, and his search for home is perpetuated. Both histories of the Holocaust and slavery and their alienating effects return in Phillips's text to haunt post-imperial England. In Phillips's view, this historical reflection is necessary for raising both European and British self-awareness.[491] In the following section, I provide a textual analysis of Malka and Stephan, discussing how their connection through Judaism and their difference, due to their skin colour, challenge our perceptions of home and belonging.

3.4.3. Malka and Stephan: Black and White Jews

The final section of my textual analysis focuses on the storylines of Stephan Stern and Malka. The Stephan Stern story is another linking narrative space where the histories of blacks and Jews are brought together. The purpose of my analysis in this section is twofold; firstly, to investigate how Jewish diaspora and postcolonial studies might inform one another in *The Nature of Blood*. Secondly, to examine the manner in which these histories, when read against one another, reveal another plural but fragmented image of home.

For Isabelle Hesse, Phillips employs the Jewish figure as a minority within Europe to relate to the displaced majorities in a (post)colonial context.[492] However, instead of exhausting the Holocaust narrative to reductively equal it with Jewish history, Phillips skilfully relocates Stephan in various contexts, showing the story's continuity from before the Holocaust through contemporary times. His Jewishness is constantly constructed in the course of the novel:

[491] Phillips, *The European Tribe*, p. 121.
[492] Isabelle Hesse, 'Colonizing Jewishness? Minority, Exile, and Belonging in Anita Desai's *Baumgartner's Bombay* and Caryl Phillips's *The Nature of Blood*', *Textual Practice*, 28.5 (2014), 881–99 <https://doi.org/10.1080/0950236X.2013.858072> (p. 881).

Stephan escapes Nazi Germany and becomes involved in the Jewish underground as a sovereign figure, aiming to establish the Jewish state. Finally the novel depicts his racially coded encounter with an Ethiopian Jewish girl in modern-day Israeli society. In other words, Jewishness is not merely constructed through the Holocaust, but is put into perspective and viewed alongside other histories of exclusion and suffering. With regards to this view, Zierler observes, 'at various moments in the text, Jews and blacks recognise themselves in each other.'[493] What I would like to argue is that Phillips mobilises both Jewishness and the concept of home. Neither is fixed and one cannot be defined without the other in the Stephan story. The writer's tendency to create an interaction between displaced minorities and dispossessed majorities, as Hesse also suggests, attempts to address a lack of a critical framework in both Jewish and postcolonial studies. That is, in discussing various forms of suffering experienced by different communities and their potential connections, one can develop better informed 'ideas of Jewishness' and black identity.[494]

The opening scene of the book engages meaningfully with questions around the establishment of Israel as the people in British detention camps in Cyprus are awaiting their transfer to Israel/Palestine. The novel begins with Stephan making an illusory promise to establish 'home' in the state of Israel. When asked by a young Jewish soldier '"tell me, what will be the name of our country?"', Stephan pauses for a moment and, 'as though confessing something to him', he says: '"Israel. Our country will be called Israel".'[495] Similar to the African general, Stephan has left his wife and child behind, believing that his '"future lies over there"' in Israel.[496] For him, too, the previous country which he has left behind does not serve

[493] Wendy Zierler, '"My Holocaust Is Not Your Holocaust": "Facing" Black and Jewish Experience in *The Pawnbroker*, *Higher Ground*, and *The Nature of Blood*', *Holocaust and Genocide Studies*, 18.1 (2004), 46–67 <https://doi.org/10.1093/hgs/dch039> (p. 64).
[494] Hesse, pp. 881–99 (p. 883).
[495] Phillips, *The Nature of Blood*, p. 3.
[496] Phillips, *The Nature of Blood*, p. 8.

as home either: '"The old world is dead. The survivors are here".'[497] In Stephan's view, the future holds his homeland, and in order to establish this 'future' homeland, he has to sever ties with the past. However, from the very beginning the narrative shows how his memories of the past betray him. He remembers the details of their homely place. The narrator says: 'I could smell food and I now wanted to eat. Not this food. I wanted to eat the food that my wife would cook for me when I came home from the university at the end of the day.'[498] This desire possesses a sense of home which 'resides' in past memories and not in a future homeland. This evocation of home as something which can only exist in memory is also captured in an analogy between memory and its house-like features: 'Memory. That untidy room with unpredictable visiting hours. I am forever being thrust through the door and into that untidy room.'[499] He is torn between new hope and old fears, between a desire for a future homeland and the impossibility of uncoupling from the past. On the one hand, he says, 'I still carry within me the old world that I once cast aside. (She is in America with my daughter.) And my two nieces. Dear Margot. Dear Eva. A world that I can never put down to rest.'[500] And on the other, he encourages the Jewish volunteers in the underground army to envision their Israeli homeland: 'Moshe, imagine. The snow. The full-bodied beer. The impatient buds. The stone beneath my feet. The icy wind of winter.'[501]

Unlike Eva and the black general, Stephan Stern survives throughout the narrative. However, the misconception of founding 'home', if not finding it, only becomes manifest when in the closing narrative, Stephan is grieved over the memories of those he has had to abandon in order to follow his Zionist convictions: 'He sat heavily and tried not to think of his wife and child. But it was useless. Every day, assaulted by loneliness. Every day, eaten up with guilt.

[497] Phillips, *The Nature of Blood*, p. 9.
[498] Phillips, *The Nature of Blood*, p. 9.
[499] Phillips, *The Nature of Blood*, p. 11.
[500] Ibid.
[501] Ibid.

His only companion was memory, and how he struggled with the burdensome weight of this single relationship. He now understood that to remember too much is, indeed, a form of madness.'[502] He has to reconnect with Israel, a physical homeland, for his Jewish identity, but crossing the physical border does not erase the past. He cannot feel at home in Israel mainly because the history of his people lies outside the geographical boundaries of the country. The Promised Land turns out to be not so promising after all. As Hesse observes, 'despite trying to reconnect with his ancestral land, Stephan is unable to integrate himself into the "new" Jewish society.'[503] One of the main manifestations of the unhomely in the Stephan narrative is in the gap between the actual Israeli homeland as an object and its representation as a sign of home. Referring to this ambivalence, Avishai Margalit says, 'home and homeland are systematically ambiguous terms that oscillate between the real place and its representation.'[504] Home, with its attendant concept of belonging, swings between representation and 'reality' in the narrative.

One might argue that the reason for Stephan's survival can be attributed to his ambivalent desire for a homeland as well as the complicity implied in his approach to make one. When he is in Cyprus to help young Jewish migrants' transfer to Israel, Stephan is fully aware that these people 'had already been quietly recruited by armed emissaries from Palestine who regularly infiltrated the camp. The majority of the "orphaned and unattached" were now *Hagannah* trainees, secretly preparing themselves for a life of military service in the underground army that they would join once they reached Palestine.'[505] In this passage, patterns of violence between Israel and Palestine can be observed. The novel illustrates the tension or the potential alterations of Israeli national identity in the established state following the Holocaust. In this respect, the ambivalence that constitutes Stephan's discourse can be read in

[502] Phillips, *The Nature of Blood*, p. 212.
[503] Hesse, pp. 881–99 (p. 895).
[504] Avishai Margalit, 'Home and Homeland: Isaiah Berlin's Zionism', *Dissent*, 57.3 (2010), 66–72 <https://doi.org/10.1353/dss.0.0167> (p. 67).
[505] Phillips, *The Nature of Blood*, p. 5.

light of Zionist ideology. Avinoam J. Patt offers an insightful reflection on why many young Jews after the war formed Zionist groups. He refers to the obvious connection between the Holocaust and the Israel state enabled by Zionism, but at the same time he is aware that Zionist ideology did not encompass the experience of all Jews due to the war's damaging but unequal effects.[506] While the therapeutic aspect of creating a supportive environment for the homeless and displaced appealed to Jewish youths, Zionism, in his opinion, never brought the Holocaust to closure. He observes: 'The perceived Zionist enthusiasm of the DP [Displaced Persons] population played no small part in the diplomatic steps that led to the creation of the State of Israel. Zionism, however, was not merely an obvious conclusion to the Holocaust or a means to the creation of the Jewish state. It was a functional Zionism that could operate therapeutically, redemptively, and productively whose appeal was broadened by the many roles it could seemingly fill.'[507] By prioritising Jewishness, Zionism has given rise to the Arab-Israeli conflict. This argument suggests that when a new Jewish state seems to be on the horizon, the displacement of Palestinians can be anticipated. The opening, in Ana Miller's words, bespeaks of 'the colonial dimension of the establishment of the Israeli state' where Palestine occupies a political space within which 'the post in postcolonial needs to be postponed'.[508] The silence of Palestinians in this book can be interpreted as one implication of establishing a Jewish homeland. More significantly, the novel implicitly depicts that it is when this home-making equals a search for origins and rootedness that bloodshed takes over. We find Stephan complicit and unreliable as he enacts the oppressive racial stereotypes already in place.

Stephan's continued existence before the Second World War in Europe to contemporary Israel is structurally and ideologically meaningful and important. Through this character, we perceive a shift from imperial history to postcolonial ideologies. In the novel's

[506] Avinoam J. Patt, *Finding Home and Homeland: Jewish Youth and Zionism in the Aftermath of the Holocaust* (Detroit: Wayne State University Press, 2009).
[507] Patt, p. 9.
[508] Miller, 'The Silence of Palestinians', pp. 509–21 (pp. 511–13).

modern-day Israel, Stephan meets an Ethiopian Jewish girl named Malka. Similar to Stephan, Malka is disappointed and dismayed by this Jewish homeland. However, her disillusionment is doubly affected by both her Jewishness and dark skin colour. Through her racial difference, the novel depicts how the state of Israel resists integrating Jewish people of different skin colours into its texture. Her difference and alienation, or in Sandten's words 'double dislocation', relates to 'a form of exclusion on the grounds of race coded as African rather than Jewish'.[509] Malka's inner thoughts on her journey with her family to Israel where they thought they would be welcomed show her disillusionment: '*This Holy Land did not deceive us. The people did*' (italics in original).[510] Her short story is another space where we discern Stephan Stern's empathy but at the same time complicity with racist norms, once he is placed next to this African Jewish girl. All the narrators become implicated in the racist social dynamics. As Miller says: 'The ambiguous discourse of sympathetic but implicated narrators reveals how conformity creates widespread complicity with institutionalised and structural violence, a problem that implicates us all.'[511]

In her short story, the narrative repeatedly takes us back and forth in order to show Malka's unsettledness in Israel. While in a club, Malka's mind is preoccupied with her family's displacement and their utter disillusion with their new 'home': '*(Together with my parents and my brother and sister. (In our village, nobody had ever seen a light bulb or a telephone. Of course we were unprepared.) We lived as farmers and weavers. Out in the desert, you flashed your lights to attract our attention. And then you herded us on to buses* [...] *And then on the embassy compound, where we were stored like thinning cattle. Grazing on concrete. And from the embassy to the airport. We just let it happen* [...]*)*' (italics in original).[512] This passage shows

[509] Sandten, pp. 327–49 (p. 343).
Stephen Clingman, 'Rights, Routes, and Refugees: The Fiction of Caryl Phillips', *Law & Literature*, 27.3 (2015), 365–81 <https://doi.org/10.1080/1535685X.2015.1099220> (p. 373).
[510] Phillips, *The Nature of Blood*, p. 209.
[511] Miller, 'The Silence of Palestinians', pp. 509–21 (p. 519).
[512] Phillips, *The Nature of Blood*, p. 200.

Malka's flashbacks to the time that the Israeli government 'invited' her African people over to their 'shared' homeland of Zion; it describes an unsettledness forced upon her and her people by a 'promised' homeland to which they may never belong. Similar to Stephan, Malka wanted to return 'home' to Zion. Romanticising this Jewish homeland, she believed that coming to Zion would end her search for home: '*My sister and I wondered, in the new land, would our babies be born white? We, the people of the House of Israel, we were going home. No more wondering. No longer landless. No more tilling of soil that did not belong to us* [...] *We thanked God for returning us to Zion*' (italics in original).[513] Whereas the loss of loved ones, and the memory of those whom Stephane abandoned, have given him a profound sense of loneliness, Malka's isolation from the world is generated by her alienation from her family, which this new country has forced upon them: '*And then, as we learnt the language and your ways, our parents felt as though they were*' *losing us*' (italics in original).[514] Malka's brief narrative emphasises an unhomely atmosphere in '*the ugly housing at the edges of the city*'.[515] Malka's family is alienated within their 'cramped apartment' in Zion; her description of their domestic space captures the anxiety and fear of entering the world which does not accommodate them. She tells us about her mother who cannot leave their house as her face is tattooed all over, about her father who '*is incapable of adjusting to this land of clocks*' and about her sister whose grief and disillusion prevent her from going out into the world. Malka says: '*I ask you, is this home?*' (italics in original).[516] Regarding the relationship between home and a sense of security, Yael Allweil considers housing as Zionism's attempt to create a physical link between Jews and their imagined homeland.[517] Zionism is a project to accommodate people in order to create a

[513] Phillips, *The Nature of Blood*, p. 203.
[514] Phillips, *The Nature of Blood*, p. 208.
[515] Phillips, *The Nature of Blood*, p. 209.
[516] Phillips, *The Nature of Blood*, p. 209.
[517] Yael Allweil, *Homeland: Zionism as Housing Regime, 1860–2011* (London and New York: Routledge, 2017), p. 11.

homeland and to establish a physical link between 'national home and individual house'.[518] However, he rightly refers to the discriminatory nature of this housing project when Israel raises questions regarding who counts as a 'citizen' and who is entitled to a dwelling.[519] Zionism not only differentiates between Jews and Arabs, but also between Jews from different ethnicities or races.

While Phillips places these two different histories side by side, Malka and Stephan's encounter is only 'skin close'. The narrative's description of the night in the hotel shows their two different backgrounds in close proximity but *without* a moment of sheer intimacy, since Malka does not consent to intercourse with him: '"You may kiss me if you wish, but I prefer only that. I am sorry.'"[520] What seems to draw Malka to Stephan for their one night together is a sense of adventure, to experience things she had never experienced in her 'primitive world'. The next day, after Malka has left the hotel, Stephan reflects on their night together: 'There had been a private adventure. (for both of them.) The club, the hotel, the dinner, the bar, the room, the bed. She has lived. She was living.'[521] Fascinated by her different skin colour, but at the same culturally distanced from it, Stephan spends 'most of the night staring at this woman, trying to understand why she had chosen him'.[522] Throughout the night, 'the sheet had slipped down to her waist, which allowed him the opportunity to examine her skin'.[523] The few exchanges between the two of them reveal their Jewish homeland's hierarchy of white and non-white Judaism. Conscious of his aged body, Stephan switches off the light, but Malka assumes he does not wish to see the naked black Malka. Although, after Malka's arrival to Israel, she took intensive language courses and was trained as a nurse, she could not find a job. She asks Stephan, who is a retired doctor, 'You, a doctor. Why do they train me as a nurse?' What she

[518] Allweil, p. 12.
[519] Allweil, p. 7.
[520] Phillips, *The Nature of Blood*, p. 211.
[521] Phillips, *The Nature of Blood*, p. 212.
[522] Phillips, *The Nature of Blood*, p. 211.
[523] Phillips, *The Nature of Blood*, p. 211.

actually means to ask, which Stephan is not capable of understanding, is why they train her as a nurse when they cannot offer a job to her and people like her.[524]

The racial encounter between Malka and Stephan, or the black and white Jews, in *The Nature of Blood* hints to the incongruity of Zionist ideology. Investigating 'the founding components of Israeli national identity', Acosta refers to the mixed population of Israel saying that they 'no longer constitute a unified people'.[525] He asserts: 'Much has changed demographically; and thus culturally and ideologically in Israel.'[526] Democracy and Zionist ideology cannot be reconciled as Zionist practices neither physically nor figuratively accommodate other ethnicities specifically Arab Israelis. Acosta observes, 'The existence of a large non-Jewish minority that does not receive equal treatment by the state and is not represented in the nation's collective identity exposes the incompatibility of Zionist ideology with liberal, democratic institutions.'[527] For him, the increase of Arab Israelis over the past decades further disrupts 'the ease with which Israel has operated as a simultaneously *Jewish* and *democratic* state since its establishment' (italics in original).[528] By prioritising Jewishness, the state of Israel is moving against open democracy.

Phillips seems to respond to Gilroy's call for recounting varied experiences of suffering and traumas that have repeatedly befallen the Black and Jewish people. However, Phillips also demonstrates how we can draw a parallel between England and Israel via Israel's 'postcolonial' discriminatory society, which seems to perpetuate Europe's imperial ideology and its attendant political and societal imbalances. By hinting at Israel's treatment of non-European Jews and Arabs, Phillips shows that the Jewish nation, similar to Britain, 'unhomes' its members. One might argue that Phillips's positioning of his black and white Jewish characters in the context

[524] Phillips, *The Nature of Blood*, p. 210.
[525] Benjamin Acosta, 'The Dynamics of Israel's Democratic Tribalism', *Middle East Journal*, 68.2 (2014), 268–86 <https://www.jstor.org/stable/43698159> [accessed 7 October 2018] (p. 269).
[526] Acosta, pp. 268–86 (p. 271).
[527] Acosta, pp. 268–86 (p. 278).
[528] Acosta, pp. 268–86 (p. 277).

of Israel is a critique of Britain and its difficulty with living alongside racial difference. In the following section, I investigate how the novel's representation of the Jewish diaspora intends to 'unfix' the home from a homeland. Phillips uses the Jewish model to bind home and diaspora in which one does not negate the other.

3.4.3.1. From Homeland to Home: A Return to Diaspora

Identifying Phillips as a sympathetic impersonator, Marina Warner in her specific reference to *The Nature of Blood* says: 'Phillips's contumaciousness arises from a more philosophical view of identity, which his fictions propose in their ventriloquism and polyphony, without assistance from the authorial voice.'[529] Phillips's polyphonic novel creates a point of contact where his Jewish and black characters cross into each other's world; however, Phillips's pitting these histories against one another has faced a number of criticisms. The most prominent one comes from Hilary Mantle who accuses Phillips of misusing the Holocaust to characterise other historical traumas. She says: 'It is indecent to lay claim to other people's suffering: it is a colonial impulse, dressed up as altruism. The heart may be pure, but more than heart is needed; good motives sometimes paralyse thought. We are not all Jews. That is a simple fact. It is why the Holocaust happened.'[530] Phillips has also been accused of stereotyping the Jewish figure as the universal symbol of suffering. Is Phillips then guilty of using the Holocaust as a metaphor to acknowledge the sufferings of other groups and in the process he collapses these distinct histories into a flattened sameness?

There are different ways of assessing the validity of these accusations in the context of *The Nature of Blood*. In *The European Tribe*, Phillips recalls Frantz Fanon's words that link

[529] Marina Warner, 'Its Own Dark Styx', review of Caryl Phillips, *The Nature of Blood*, *London Review of Books*, 20 March 1997, pp. 23–24 <https://www.lrb.co.uk/v19/n06/marina-warner/its-own-dark-styx> [accessed 22 February 2018].
[530] Hilary Mantel, 'Black Is Not Jewish', review of Caryl Phillips, *The Nature of Blood*, *Literary Review*, 1997, p. 40 <https://literaryreview.co.uk/black-is-not-jewish> [accessed 7 October 2018].

Jewish and black suffering when he says: '"Whenever you hear anyone abuse the Jews, pay attention, because he is talking about you."'[531] In this respect, Clingman interprets Phillips's use of the Jews' experience in Europe as a medium through which Phillips can better comprehend his own history.[532] Similarly, Wendy Zierler significantly points to the practice of the literary integration of black and Jewish sufferings as 'contiguity' and not 'sameness'.[533] She believes that what mobilises Phillips's narrative is not the conflation of different contexts but 'this dialectic of difference and sameness'.[534] While maintaining 'inequalities' between these historical settings, Phillips personalises the Holocaust 'to see, in the persecution of European Jewry, his own precarious position as a racial Other'.[535] From a different perspective, Clingman rightly dismisses Mantle's objection by meaningfully stating that for Phillips being a male black writer does not mean he is more 'legitimate' to voice a character such as Othello over a white female character such as Eva. Instead, Clingman reverses Mantle's statement by inviting us to think about 'what does it mean for a black British male writer to tell all these stories and to inhabit the voice and mind, say, of a female Jewish victim of the Holocaust?'[536] For Rothberg, *The Nature of Blood* is a model which successfully articulates the multidirectionality of memory, a model which connects various histories of violence rather than divides them or renders them as unique and separate. Referring to the novel's aesthetic form, its fundamental intertextuality and fragmented narrative, he says that 'Phillips's writings do not establish an equation between black and Jewish history, or even strictly parallel histories […], but rather highlight both similar structural problems within those histories and missed encounters between them'.[537] All these challenges to Mantle's criticism suggest we look beyond these

[531] Phillips, *The European Tribe*, p. 54.
[532] Stephen Clingman, 'Forms of History and Identity in *The Nature of Blood*', *Salmagundi*, 2004, 141–66 <http://www.jstor.org/stable/40549575> [accessed 22 February 2018] (p. 143).
[533] Zierler, pp. 46–67 (p. 57).
[534] Zierler, pp. 46–67 (p. 58).
[535] Zierler, pp. 46–67 (p. 58).
[536] Clingman, 'Forms of History', pp. 141–66 (p. 147).
[537] Rothberg, p. 137.

parallel stories so as not to equate them but to have a better grasp of the very nature of blood and home that Phillips attempts to question.

This chapter's earlier discussion of *The Black Atlantic* has emphasised Gilroy's reading of these troubled histories alongside one another.[538] By focusing on diaspora and the desire to return to the point of origin, Gilroy draws a parallel between histories of oppression encountered by blacks and Jews. His analysis centres on diaspora as 'an underutilised device with which to explore the fragmentary relationship between blacks and Jews'.[539] Both Jewish and black experience, in Gilroy's opinion, need to be contextualized within modernity, where memory and tradition play a significant role in connecting their histories.[540] Without playing down the significance of the Holocaust and slavery, Gilroy invites us to have a 'combined if not comparative discussion' of patterns of terrors and political legitimacy surrounding both Jewish and black diasporas in order to deepen our understanding of modern racisms.[541] Gilroy encourages the use of Jewish thinkers' literature as a source of inspiration to 'map the ambivalent experiences of blacks inside and outside modernity'.[542]

One might argue that Phillips bridges these different experiences not only to draw a parallel between Britain and Israel, which was discussed in the previous section, but also to show the continuity between home and diaspora in colonial and postcolonial contexts. But does the relationship between Diaspora and homeland need to be necessarily oppositional and antagonistic? Is there a space where diasporic identity and home-making can be reconciled? One of the primary texts preceding Freud's 1919 essay 'Das Unheimliche', is Leon Pinsker's pamphlet 'Auto-Emancipation: An Appeal to His People by a Russian Jew' (1882).[543] In 1882,

[538] Stanley Crouch, 'Literary Conjure Woman', review of Toni Morrison, *Beloved*, *The New Republic*, 19 October 1987, p. 38 <http://rvannoy.asp.radford.edu/rvn/444/beloved.htm> [accessed 18 November 2019].
[539] Gilroy, *The Black Atlantic*, p. 207.
[540] Gilroy, *The Black Atlantic*, p. 212.
[541] Gilroy, *The Black Atlantic*, p. 214.
[542] Gilroy, *The Black Atlantic*, p. 206.
[543] Leon Pinsker, 'Auto-Emancipation: An Appeal to His People by a Russian Jew' <https://www.jewishvirtuallibrary.org/quot-auto-emancipation-quot-leon-pinsker> [accessed 7 October 2018].

when Pinsker writes about Jewish Diaspora and the state of their permanent homelessness and wandering he says that '*they home everywhere, but are nowhere at home*' (italics in original).[544] He applies the term *unheimlich* to refer to both the Jews' unhomely situation and their ghost-like state:

> *With the loss of their country, the Jewish people lost their independence, and fell into a decay which is not compatible with existence as a whole vital organism. The state was crushed before the eyes of the nations. But after the Jewish people had ceased to exist as an actual state, as a political entity, they could nevertheless not submit to total annihilation -- they lived on spiritually as a nation. The world saw in this people the uncanny form of one of the dead walking among the living. The Ghostlike apparition of a living corpse, of a people without unity or organization, without land or other bonds of unity, no longer alive, and yet walking among the living -- this spectral form without precedence in history, unlike anything that preceded or followed it, could but strangely affect the imagination of the nations. And if the fear of ghosts is something inborn, and has a certain justification in the psychic life of mankind, why be surprised at the effect produced by this dead but still living nation*. (italics in original) [545]

The anxiety of confronting a Jew, or in Pinsker's words 'Judeophobia', relegates the Jews to ghosts in blood and flesh who have to suffer the pain inflicted upon them by mankind's fear.[546] Similar to a ghost, their mode of existence is both uncanny and familiar and their place in the world is a primordial state of not-being-at-homeness. In Pinsker's view, Diaspora and homeland, particularly nationhood, stand in an antagonistic relation and that it is impossible to develop a national character in the Diaspora. To encourage a Jewish national character Pinsker proposes that to redeem the Jews and to cure the longing to belong, it is essential to have a homeland. Hence, the establishment of a permanent relation with the land. However, whilst 'Auto-Emancipation' is a ground-breaking text that has initiated significant primary Zionist movements, two points need to be made here. One is that as much as the pamphlet is envisioned to inspire and motivate the Jewish people in the direction of home-making, it stereotypes them as timeless wanderers and eternalises the hatred and gaze forced upon them. Secondly, Pinsker's text perpetuates racial hierarchy, demonstrating Jewish people's superiority over the black race. He believes that the Jews, 'like the Negros, like women…. must be emancipated';

[544] Pinsker, <https://www.jewishvirtuallibrary.org/quot-auto-emancipation-quot-leon-pinsker>.
[545] Pinsker, <https://www.jewishvirtuallibrary.org/quot-auto-emancipation-quot-leon-pinsker>.
[546] Pinsker, <https://www.jewishvirtuallibrary.org/quot-auto-emancipation-quot-leon-pinsker>.

however, 'unlike the Negros, they [the Jews] belong to an advanced race.'[547] Whilst one might argue that Pinsker was theorising primarily in the context of nineteenth-century politics when such racially biased language was more prevalent, *The Nature of Blood* shows that it has contemporary relevance as epitomised in the case of Malka since her skin colour over-determines her social encounters: before she is Jewish, she is black.

Investigating the ways in which Diaspora and home are connected, some critics attempt to look at the relationship between the two in an irreconcilable polemic. Hillel Halkin, for instance, views living in Israel as the only possible way to live like a Jew.[548] However, this view seems to be problematic in light of the changing demographic population of Israel. Looking at the notion of 'homeland' particularly for U.S. Jewry Meyers states that 'the question of a Jewish homeland is vexed'.[549] Referring to the ambiguity of the term 'Zion', she relates to both Israel – as a physical location where Zion can be actualised – and Ashkenazi, which refers to Jewish settlers from Eastern and Central Europe. Meyers argues that certain Jewish literature such as Rebecca Goldstein's *Mazel* moves the focus from 'a singular, authentic Jewish homeland to the process of Jewish home-making'.[550] According to Helene Meyers, 'Rebecca Goldstein's *Mazel* represents the vitality of diasporic homes without idealising them and without seeing them as antithetical to the Zionist project.'[551] This view can be extended to Phillips's literary response to diasporic identities. Phillips offers a plural home where diasporic identity problematises any singular or over-determining stance towards homeland.

As Phillips displays in *The Nature of Blood*, a physical return does not solve the tension between diaspora and home as these characters strive to connect with their environmental and

[547] Pinsker, <https://www.jewishvirtuallibrary.org/quot-auto-emancipation-quot-leon-pinsker>.
[548] Hillel Halkin, *Letters to an American Jewish Friend: A Zionist's Polemic* (Jerusalem: Gefen Publishing House, 2013).
[549] Helene Meyers, 'On Homelands and Home-Making Rebecca Goldstein's Mazel', *Journal of Modern Literature*, 33.3 (2010), 131–41 <https://doi.org/10.2979/jml.2010.33.3.131> (p. 131).
[550] Meyers, p. 132.
[551] Meyers, p. 134.

political surroundings following their 'return'. Similar to Eva's narrative, we can hear both Stephan's and Malka's inner thoughts, their dissatisfaction, their loneliness and alienation. For neither of the two the Promised Land satisfies their sense of belonging. In Bénédicte Ledent's words, it is 'an elusive sense of belonging'.[552] However, I would like to emphasise that the concept of belonging, if not 'elusive', needs to be constantly renegotiated and reconstructed. Phillips's representation of the complexities of contemporary Israeli society can be compared to Britain and its uneasy relation to its imperial past. The sense of belonging cannot be geographically contained and the territorial demarcation of Zionist ideology does not contain diasporic identity that lies outside Israel. This view resonates with Sidra Dekoven Ezrahi, who argues that literatures of 'recovery and return both territorialise the Jewish imagination through closure'.[553] Phillips warns us against using home to essentialise or glamorise roots and instead encourages a plural sense of home to open up the space for less-ethnocentric interpretations of home. Significantly, in Jon Stratton's view, it is vital to have diaspora as the integral part of Jewishness and rhetoric. Stratton argues that the Israeli government's efforts to consolidate Israel as the 'Jewish homeland' diminish the significance of the Diaspora.[554] This suggests that diaspora is as historically determined as homeland. Phillips uses the novel form as a medium through which he can diversify the sense of home and, without dehistoricising the Jewish Diaspora or idealising the Jewish homeland, he seems to create a space where home and diaspora in general, Zionism and Diaspora in particular, are complementary rather than contradictory.

3.5. The Unresolved Longing: Imagining a (Narrative) Space as Home

[552] Ledent, *Caryl Phillips*, p. 140.
[553] Sidra Dekoven Ezrahi, *Booking Passage: Exile and Homecoming in the Modern Jewish Imagination* (Berkeley: University of California Press, 2000), p. 22.
[554] Jon Stratton, *Coming Out Jewish* (London: Routledge, 2000).

The politics of reading a text such as *The Nature of Blood* necessitate a transition from a traditional notion of home to one that attempts to destabilise the solidity of the concept. In the final section of this chapter I would like to return to Phillips's evocation of multiple forms of home and unsettledness in *The Nature of Blood*, and explore to what extent this model can account for the overlap between home and not-at-homeness. In other words, where and what 'home' is.

In 'Rights, Routes, and Refugees: The Fiction of Caryl Phillips' (2015), Clingman rightly points to the relationship between 'the full recognition of personhood' and an individual's incorporation within society; that the realisation of who they are depends on the extent they are acknowledged and incorporated within existing social and cultural structures.[555] In Clingman's view, *The Nature of Blood* endeavours to address the problematic gap between human rights discourse and individuals' stories that fall outside both the discourse of human rights and the *Bildungsroman* genre which in Joseph Slaughter's opinion, gives voice to the marginalised. For Joseph Slaughter, *Bildungsroman* is the incorporation of individuals whose lives as citizens are not acknowledged within civil rights.[556] Slaughter argues that while human rights are international and not bound by any specific location or time, civil rights protect citizens. This suggests that civil rights do not necessarily map onto human rights: 'not only is it the case that not "everyone" is a citizen, but also that not all citizens are "everyone" under any formulation of human rights.'[557] However, whereas Slaughter posits this genre as a discourse within which literature captures what the human rights discourse does not, Clingman refers to stories within the very literary tradition of *Bildungsroman* that are still waiting 'resolution, recognition'.[558] Addressing the divide between presumably 'transnational' human

[555] Clingman, 'Rights, Routes, and Refugees', pp. 365–81.
[556] Joseph R. Slaughter, *Human Rights, Inc.: The World Novel, Narrative Form, and International Law* (New York: Fordham University Press, 2007).
[557] Clingman, 'Rights, Routes, and Refugees', pp. 365–81 (p. 366).
[558] Clingman, 'Rights, Routes, and Refugees', pp. 365–81 (p. 377).

rights and national civil rights, Clingman spells out the need for a literature which can occupy, what he calls, 'hollows'. He says: 'These hollows are the uncanny of the national as they are of the transnational, the haunting spaces of the unresolved, unincorporated. It is those spaces that Phillips's writing inhabits.'[559] What I would like to take from Clingman's argument is the dehumanising effect of this gap between the two forms of rights; not everyone has the right to human rights and not everyone has the right to be 'human'. Subsequently, *The Nature of Blood* attempts to imagine a space where 'non-persons' can feel acknowledged and accommodated. Phillips's narrative forms correspond to the traumatising situations depriving characters of their human qualities. They all occupy the space of non-personhood as no civil rights discourses fully acknowledge them.

This disturbing realisation of a growing sense of division between citizen and immigrant illuminates a larger problem within the British context. With regards to this view, Gilroy says, 'The greatness of the British nation is evidently still at stake in the contested history of its difficult relationship with its colonial subjects.'[560] It can be argued that *The Nature of Blood* 'enacts' this problematic relationship and impels us to encounter, in Gilroy's words, 'the hidden, shameful store of imperial horrors'.[561] The novel challenges any English identity which is built on the hostility to strangers and outsiders. The text invites Britain to incorporate racial and ethnic heterogeneity into its pots-imperial life, but does not allow the nation to erase or revise its hideous imperial history. Once again this point of view echoes Gilroy's argument that 'the quality of the country's multicultural future depends' on this exposure to the repressed cruelty of Britain's colonialism.[562] However, Britain is not the only point of reference for the novel. *The Nature of Blood* adopts, in Rebecca Walkowitz's words, 'a critical cosmopolitan

[559] Clingman, 'Rights, Routes, and Refugees', pp. 365–81 (p. 369).
[560] Gilroy, *After Empire*, p. 102.
[561] Gilroy, *After Empire*, p. 102.
[562] Gilroy, *After Empire*, p. 102.

vision' which challenges essentialist notions or fixed categories of nationalistic identities.[563] According to Bryan S. Turner, the critical distance created as the result of the cosmopolitan sensibility or viewpoint engenders 'a human skepticism towards grand narratives of modern ideologies'.[564] For both Phillips and his characters, the narrative of home goes beyond England; thus, this state of belonging and foreignness cannot be geographically located. One might argue that Phillips's evocation of multiple homes in writing could be a solution to this unhomeliness. However, it can be argued that his constant oscillation between America, Europe, England and the Caribbean has made it possible for Phillips to develop this plurality. This might be a privileged way from which to view home and belonging since the reality of immigration law is harsher. What I would like to suggest is that, instead of focusing on a plural home, we perceive a sense of plural unsettledness. As I have shown throughout this chapter, the existential and ontological unhomeliness weighs down on the lives of all the characters. Perhaps we can paradoxically feel at home by yielding to this world-wide unhomeliness, which characterises our contemporary moment(s).

So then, where does Phillips's literary search for home take us? In an interview with Paula Goldman, he embraces this plural notion when he says: 'Actually, those of us who don't have a very concrete sense of home are okay.'[565] Diaspora, immigration and other forms of voluntary or forced movement, in his view, have brought about a plural concept of identity that makes rootedness and belonging problematic and at times '*impractical*' (italics in original).[566] He hopes that his writing disentangles 'home' from its essential ties and can unfix certainties surrounding the concept of rootedness. He attempts to create a 'fluid' sense of identity, 'to

[563] Rebecca L. Walkowitz, *Cosmopolitan Style: Modernism Beyond the Nation* (New York: Columbia University Press, 2007), p. 2.
[564] Bryan S. Turner, 'Cosmopolitan Virtue, Globalization and Patriotism', *Theory, Culture & Society*, 19.1–2 (2002), 45–63 <https://doi.org/10.1177/026327640201900102> (p. 57).
[565] Caryl Phillips, 'Home, Blood, and Belonging: A Conversation with Caryl Phillips: Paula Goldman', in *Conversations with Caryl Phillips*, ed. by Renee T. Schatteman (Jackson: University Press of Mississippi, 2009), pp. 87–94 (p. 87).
[566] Phillips, 'Home, Blood, and Belonging' , pp. 87–94 (p. 87).

uproot people's mind' and to make them understand 'it's time to *let go* of the desire to belong' (italics in original).[567] He rejects the possibility of resolving identity issues in search for one's roots. In her reference to the trope of home in twentieth-century literature in English, Rosemary Marangoly George notes: 'The search for the location in which the self is "at home" is one of the primary projects of twentieth-century fiction in English. This project may get obscured or transcended as the narrative unfolds, but it is never completely abandoned. It is in this context that *I read all fiction in terms of homesickness* (emphasis added).'[568] This vision brings me back to my final point. How Phillips uproots himself and his characters ironically points to an inherent 'longing' to belong, to feel at home in and out of fiction. On the one hand, Phillips seems to be in search of a secure ground for his ontological investigation into his personhood. He uses the novel form to understand who he is and to explore his ties with the Caribbean through what can be termed his black Atlantic identity in fiction. This reading can be reinforced in what Phillips has once said in an interview:

> It's been very important to me that I remind people in Britain and in the United States that they can't co-opt me as some sort of exotic addition to their literary tradition … I always try and remind them that there's a place from which they can't uproot me and that is the Caribbean. They're never to be able to uncouple me from the Caribbean because I am a part of that long tradition of Caribbean people who've moved beyond, but who continue to feel rooted here.[569]

This longing can be interpreted as 'illicit' since it makes all of us alongside the characters complicit. On the other hand, this passion to feel at 'home' is frustrated as the narrative perpetually postpones longing through its restless movements across time and place. Phillips's self-imposed displacement along his dislocated characters translates into a narrative space where the meaning for home is constantly deferred. Underlying this passion for self-recognition and to be at home, the reader senses the breakdown of this unity, the presence of the 'outsider' and the writer's and characters' self-critical act of longing. In other words, the

[567] Phillips, 'Home, Blood, and Belonging' , pp. 87–94 (p. 92).
[568] Rosemary Marangoly George, *The Politics of Home: Postcolonial Relocations and Twentieth-Century Fiction* (Cambridge: Cambridge University Press, 1996), p. 3.
[569] Phillips, 'Interview with Caryl Phillips: Charles Wilkin', pp. 118–34 (p. 120).

longing to belong disrupts any totality of self and home, preventing his novel from 'fully' achieving its object of desire, namely 'to feel at home'. From this angle, one could argue that *The Nature of Blood* is a display of *homesickness* rather than a quest for origins. The narrative de-totalises the 'reality' of home. Consequently, both the novel's form and content appear disintegrated to the reader, mainly because they do not cohere to represent 'home' inside and outside the narrative border. As Debra A. Castillo points out in a different context, 'For while "form" reflects its alliance with the concepts of order, harmony, reality, totality, recognition, necessity, and being, "longing" draws to itself an opposing set of significations: chaos, dissonance, appearance, immediacy, disguise, freedom, and becoming.'[570] The sense of home is epistemologically and ontologically disrupted as the representation of wholeness is constantly nullified in the fragmented historical moments. Subjecthood and home are constantly negotiated in the gap between reality and idealisation, between home as representable entity and home as an imagined construct. In this respect, *The Nature of Blood* evokes an *unheimlich* feeling. On the one hand, Phillips's literature emerges as a site which encourages resistance to ideological and physical barriers that tend to impose a fixed concept of home. The 'place' of home keeps changing throughout the novel. On the other hand, the novel embraces the known, familiar home, risking losing its secure place through its restlessness.

Conclusion

Throughout this chapter, I have discussed how *The Nature of Blood* envisions a bigger picture of home and belonging; one that goes beyond the immediate borders of the nation communicating with various histories of displacement and diaspora. What all these story lines

[570] Debra A. Castillo, 'Georg Lukács: Forms of Longing', *Criticism*, 28.1 (1986), 89–104 <https://www.jstor.org/stable/23110360> [accessed 7 October 2018] (p. 92).

seem to have in common is the problematics of 'sharing space with the Other'.[571] Mary Pratt formulates this space as 'contact zones' which, she insists, needs to be understood 'not in terms of separateness, but in terms of co-presence, interaction, inter-locking understandings and practices, and often within officially asymmetrical relations of power'.[572] I have attempted to extend this uneasy co-existence that Pratt discusses, to the context of home where uneven power dynamics can be discerned. From one angle, *The Nature of Blood* seems to be one novel in four parts despite disparities of time and space among the stories. On the other hand, the novel deliberately exhibits fragmentation to prevent the stories from cohering. *The Nature of Blood* portrays suffering characters, who have to tackle, physically and mentally, their transition from their native country to another place. This very situation of being uprooted from one's home and country becomes an existential search for a home simultaneously *within and against* the ways in which individuals can define who they are.

Throughout this chapter, I have referred to Gilroy's *The Black Atlantic* and Rothberg's *Multidirectional Memory*, their views on the necessity of placing discrete histories side by side without collapsing their specific contexts, and its relevance to Phillips's life and writing, in particular *The Nature of Blood,* to which the same tendency can be found; This chapter has frequently referred to Du Bois's double-consciousness, discussing the disturbing effects of racial anxiety on black people's sense of self as well as the concept's usefulness in understanding the connection between colonialism and the Holocaust. The narrative illustrates efforts to devise a common agenda for histories of racism, anti-Semitism and prejudice. This is not a denial of differences, but rather an acknowledgement of similar histories of struggle. Phillips does not offer a real resolution. This anti-essentialist stance manifested through the

[571] I have borrowed the phrase from Anna Branach-Kallas's title which reads as 'Sharing Space with Others: Re-Thinking the Multicultural Encounter'.
[572] Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation* (London: Routledge, 1992), p. 8.

duality of being inside and outside the Western world poses an ontological question and hinders any straightforward conceptualisation of nationality or belonging.

Phillips's rendering of 'home' is based on a 'loose' meaning. He favours a definition that encourages a multiple sense of home. He believes that clinging onto concrete divisions will bring about conflict, tension and even bloodshed.[573] His vision is meant to de-essentialise existing social or religious constructs, and to encourage an orientation outside defining certainties. My argument of the *unheimlich* is determined by temporal and spatial complexities that inform Phillips' writing. He voices characters whose lives cannot be illustrated alongside a clear narrative line due to their family disruption, physical and psychological disorientation, exile and diaspora. As Sandten observes, 'His characters move beyond the particulars of their own stories. Their voices are entwined in an intricate narrative fabric that tells the larger story of ethnic prejudice, hatred, and racism.'[574]

Thus, 'home' in *The Nature of Blood* is always perceived as something 'in excess' since the individuals' experience cannot be contained with its confinement. Home keeps adopting new meaning as the story unfolds. Inquiring the 'dimensions of "home"', George characterises inclusions and exclusion as the double axes along which 'home' moves.[575] She stresses, 'home is a way of establishing difference' and is essential for the ontological existence of subjects.[576] However, the novel displays coalition since individuals' private space coalesces with other ideologies. Home is defined in the instances of confrontation with diaspora and refuses to be fitted into any physical and ideological straightjacket. This fleeting quality of the home renders subjects as simultaneously natives and foreigners. Home as imagined in *The Nature of Blood* exposes the complex intertwining of familiar and strange, known and alienated, objectified and symbolised.

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[573] Phillips, 'Home, Blood, and Belonging' , pp. 87–94 (p. 92).
[574] Sandten, pp. 327–49 (p. 346).
[575] George, p. 2.
[576] Ibid.

I have discussed, however, that Phillips can also be found 'guilty' of a certain degree of romanticising home and feeling rooted. The longing to feel at home cannot be separated from the practice of making home in literature. Thus, *The Nature of Blood* can be said to be an attempt on the side of the writer to come to terms with the conditions of his 'impossible' desire, namely the longing to belong, which also suggests that home is as much a construct as home-making. Home is the main theme that pulls together these otherwise scattered pieces. Nonetheless, *The Nature of Blood* is *unheimlich* as it emerges as the realm of the alien and alterity problematising the search for a singular sense of home. The novel's preoccupation is with the quest for home; however, this 'home' never emerges as an integrated or unified entity that can be 'effortlessly' perceived or attained. It is given in fragments by way of emergence, causing psychological disorientation for both the characters and reader. However, while a sense of home hovers around every storyline, around every character, home is more 'shadowy' than substantial. As discussed, Phillips's fiction seems to stress the not-at-homeness' of the characters to the point that an existential unsettledness takes the home's place. *The Nature of Blood* displays individuals' unfulfilled desire even upon reaching 'home'. This indicates that home may not represent a physical location as much as it relates to something 'un-representable' in and out of fiction.

Chapter 4: History in Colour: Revisiting 'Foreign Bodies' in Marina Warner's *Indigo*

Throughout this thesis, discussions of the *unheimlich* have taken different shapes and developed in a way that expands our understanding of home. I have shown how borders and boundaries, either conceptual or actual, always raise the problematic of inside and outside, self and other, home and exile. Depending on how one relates to space – emotionally, geographically, politically or socially – the interpretation, definition and writing of the borders

might vary. In Chapter Two 'Julian Barnes's *Arthur & George*: A Return to an Unhomely Past', I developed a theoretical framework to examine the ways in which the postcolonial uncanny can be appropriated as a theoretical tool to analyse post-imperialism in Barnes's *Arthur & George*. The chapter's analysis revolved around the factual historical events which served as the background for Barnes's account of the vicarage, where the Edalji family faced racism in Victorian Britain. Chapter Three looked at Caryl Phillip's *The Nature of Blood,* and how the novel's evocation of home should be understood against a primordial sense of unsettledness. I have discussed how Phillips's novel attempts to detach the notion of 'home' from any geographical location and to encourage a fluid, if not plural, sense of home.

By focusing on Marina Warner's *Indigo,* this chapter investigates the location of home and its attendant unsettledness at a different crossroads of history and literature. I investigate how Warner's novel revisits and rewrites a classic text, namely Shakespeare's *The Tempest*, in order to challenge racialized and gendered perceptions of home, which were the product of colonial discourses. In order to examine the post-imperial *unheimlich,* this chapter takes as its starting point the colonial unhomeliness, as perceived in the context of Shakespeare's play. I discuss the 'not-at-homeness' state of *The Tempest*'s characters. Throughout the course of this chapter, I attempt to show how Warner's *Indigo* rewrites *The Tempest* in a way to accommodate women, the Other, and the foreigner in both colonial and postcolonial narratives about home. Warner, as I argue, reimagines the colonial-imperial context of the play in a way to show the continuity between the past and the present, but also gestures at the insufficiency of a postcolonial model to find an all-encompassing home that can capture the wider experiences of women in history. In order to create a home space which can accommodate the foreignness of *The Tempest'*s characters, *Indigo* displays the impossibility of the existence of home outside the novel's fictional texture.

I investigate the ways in which the novel re-appropriates Shakespeare's *The Tempest* to have a 'renewed' glance at colonial history. Conjuring up the world of Shakespeare's *The Tempest, Indigo* 'relocates' and historicizes the play's enchanted island. It depicts the lives of islanders on a fictionalized Caribbean island of Liamuiga in a colonial context. It spans three centuries from its pre-colonial times to its contemporary London-Caribbean setting, where a more complex network of characters' lives resurfaces. The novel explores the legacies of colonialism, weaving fairy tales and myths to give voice to Shakespeare's silenced or otherwise exploited characters, particularly Caliban, Miranda, Sycorax and Ariel. The novel's narrative space, as this chapter argues, serves as 'foreign' ground on which the reader is exposed to the 'other' side of colonial rule, to the displaced lives of the marginalized, to the voices of women, and to the 'foreign'.

The chapter's analysis of *Indigo* is divided into three parts, with the first section focusing on Warner's writing and critical thinking and how her views on colonialism, gender and sexuality inform *Indigo*. The second section investigates the colonial *unheimlich* in *The Tempest*. I attempt to 'locate' *Indigo*'s island, with regards to *The Tempest*'s enchanted isle, demonstrating the geographical and psychological unsettledness of Shakespeare's characters. This section engages with the literary, historical and political space that informs subsequent interpretations of *The Tempest* and its link to the New World. In this context, *Indigo* actively draws attention to its processes of meaning production through its constant association and differentiation from its 'source-text', *The Tempest*. This section's investigation into the history of colonial displacement is followed by a theoretical model which intends to address the notions of gender and race in configurations of home. Warner's meticulous attention to Shakespearean details and careful 'recording' of the pre- and post-colonial periods in her novel tend to locate both the writer and the reader in a specific cultural as well as intellectual domain,

which goes beyond most postcolonial structures and the binary colonial divide that these commit us to navigate.

The final section of this chapter provides a more detailed discussion of the novel and the theme of *unheimlich* that this study employs in its analysis of *Indigo*. Doubling and encountering corpses are the main themes applied to understand the novel's revival of Shakespeare's Ariel, Sycorax, Miranda and Caliban. Applying the term 'foreign bodies', which, by and large, refers to the subjugated women in Shakespeare's *The Tempest*, this chapter argues that *Indigo* not only impersonates the characters' previously repressed alterity, but also gives them a corporeal figure; every main character in *The Tempest* returns as his/her own 'Other' in *Indigo*. This chapter concludes with the role of Warner's storyteller Serafine and the link that this character creates between home and writing.

4.1. Marina Warner: Home in Narrative

Marina Warner's oeuvre is testament to the broadness of her imagination. Born in London in 1946, she is a novelist, mythographer, cultural historian and critic. Describing herself as a mythographer, Warner constantly rewrites and revisions myth and fairy tale 'to translate them into contemporary significance'.[577] Her critical and historical writing mainly engages with mythic precursors to historically contextualize them. As Laurence Coupe rightly points out, Warner's fascination with history and myth is doubly significant. Firstly, she challenges any views which hold 'mythology as the transcendental expression of timeless truth'.[578] Secondly, Warner demonstrates that history and mythology are both narrative, a work of imagination; they both use a similar medium, namely language and narrative structures, to tell a story or give an account of the past.

[577] Marina Warner, 'Home', *Marina Warner*, [n.d.] <https://www.marinawarner.com/> [accessed 15 October 2019].
[578] Laurence Coupe, *Marina Warner* (Devon: Northcote House, 2005), p. 1.

Warner's double connection with stories can be recognized in her tendency to both write stories and analyse and deconstruct them. Raised in a Catholic household, she was introduced at an early age to the stories of the Saints, the Virgin Mary, and Joan of Arc, but later she discovered fairy tale and myth as well.[579] Using a historical perspective, she emphasises the potential value of mythology and folklore as well as biblical accounts to understand how literature and society reflect one another: 'The literature of the imagination isn't separate from ethical and political issues and facts; it develops in active dialogue with them, illuminates experience in history.'[580] It comes as no surprise that the figure of the Virgin Mary in particular, and the role and place of women in history in general, are continuously evoked in Warner's writing. In *Alone of All Her Sex: Cult of the Virgin Mary* (1976), Warner yields a historical, religious and political analysis of the Virgin Mary, in whose symbolized perfection and chastity, she argues, 'both humanity and women were subtly denigrated'.[581] Referring to her inquiry into the cult and figure of the Virgin as a 'private journey', Warner demonstrates how, depending on political and historical circumstances, patriarchal Western societies have attached different meanings to the Virgin. Yet, she argues, 'we were never troubled by questions about the Virgin's personality, about what her life had been, what she had been like.'[582] Warner's 'private journey', for Kathryn Hughes, 'alone is enough to plunge today's reader straight back to 1976 when, for female intellectuals, the personal had become urgently political'.[583]

Warner's writing shows preoccupations with themes of oral literature and traditions as well as the role of female storytellers and narrators. In *From the Beast to the Blonde: On Fairy*

[579] Marina Warner, 'About', *Marina Warner* , 2010 <https://www.marinawarner.com/> [accessed 15 October 2019].
[580] Ibid.
[581] Marina Warner, *Alone of All Her Sex: The Myth and the Cult of the Virgin Mary* (New York: Vintage Books, 1976), p. xxxiii.
[582] *Alone of All Her Sex*, pp. xx–xxi.
[583] Kathryn Hughes, 'Kathryn Hughes: Rereading *Alone of All Her Sex* by Marina Warner', *The Guardian*, 23 March 2013 <https://www.theguardian.com/books/2013/mar/23/rereading-alone-of-all-her-sex> [accessed 15 October 2019].

Tales and Their Tellers (1994) she sheds light on meanings of fairy tales and their specific contexts. Taking as its starting point the figure of the Sibyl, a prophesying enchantress, the book takes us to the celebrated contemporary storyteller Angela Carter. For Warner, the Sibyl links various histories and societies; she is a storyteller, who 'bridges divisions in history as well as hierarchies of class'.[584] Significantly, as Coupe notes, 'the Sibyl became a model for the early narrators of fairy tales, condemned as they had been to silence and oblivion' by patriarchal social structures.[585] Most of the storytellers that Warner invokes in her books are women. She argues that 'fairy tales give women a place from which to speak', but even when they are silent, they 'speak of speechlessness as weapon of last resort'.[586] Either silently or verbally, implicitly or explicitly, these fairy tales bespeak of the anxieties of their female narrators.

Parallel to these literary and critical attempts to voice female experience in wonder tales and folklore, Warner's fiction represents a consistent effort to inscribe notions of race, class and gender into the debates about colonialism, imperialism, home and diaspora. In 'The Silence of Sycorax' (1996), Warner reflects on her novel *Indigo* which, as she argues, reworks Shakespeare's *The Tempest* in order to revision imperial encounters.[587] Referring to exile, diaspora and dislocation, which both dispersed many British people across the West Indies and brought many from those places to England, Warner considers 'flight, exile, asylum, and in Rushdie's phrase, "imaginary homelands" as 'a common contemporary condition and a symbol of our times'.[588] The British Empire affected people's lives to such an extent that even after its demise 'its effects have hardly disappeared'.[589] Similar to their lives, displaced individuals'

[584] Marina Warner, *From the Beast to the Blonde: On Fairy Tales and Their Tellers* (London: Vintage, 1995), p. 11.
[585] Coupe, p. 69.
[586] Warner, *From the Beast to the Blonde*, p. xxi.
[587] Marina Warner, 'The Silence of Sycorax', in *Signs & Wonders: Essays on Literature and Culture* (London: Chatto & Windus, 2003), pp. 263–69 (p. 264).
[588] 'The Silence of Sycorax', pp. 263–69 (p. 264).
[589] Ibid.

histories were scattered across the world. Consequently, immigration and displacement become an integral part of any conceptions of home and nation. This contemporary condition, in Warner's view, makes history belong as much to the present as to the past; history 'goes on being made in the present'.[590] In order to link these scattered and perhaps lost past lives, Warner suggests that words, narratives, storytelling and remembering, alongside actions, play a role in making history.

It is in this spirit that Warner conceived *Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self* (2002). Inspired by Paul Gilroy's *The Black Atlantic*, which argues 'for redrafting a history made in common after the migrations caused by empire and slavery', Warner posits metamorphosis, not only as a theme, but also as an aesthetic tool that can provide a historical account of cultural encounters.[591] In this regard, Warner says, 'I intimated that tales of metamorphosis often arose in spaces (temporal, geographical, and mental) that were crossroads, cross-cultural zones, points of interchange on the intricate connective tissue of communications between cultures.'[592] Her thesis is reinforced by Gilroy's approach which 'moves away from a model of clashing oppositions to one of coalescence'.[593] Metamorphosis epitomizes cultural hybridity, without concealing mutation and change. In other words, metamorphic processes are as much about formation of new identities as violent encounters. For Warner, a representation of cultural symbiosis, a model that goes beyond any binary view of colonizer and colonized, needs to be further explored.[594] She refers to the Caribbean as an example of a geographically small, but culturally rich part of the world, which exhibits the confluence of different histories. Warner rightly refers to the imperial and colonial encounters

[590] Ibid.
[591] Marina Warner, *Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self* (Oxford: Oxford University, 2002), p. 20.
[592] Warner, *Fantastic Metamorphoses*, p. 17.
[593] Warner, *Fantastic Metamorphoses*, p. 20.
[594] Marina Warner, 'Marina Warner with Robert Fraser (2004)', in *Writing Across Worlds: Contemporary Writers Talk*, ed. by Susheila Nasta (London and New York: Routledge, 2004), pp. 364–75 (p. 364).

which inform the psychological understanding, both in psychology and literature, of doppelgänger, or doubling, itself a dominant theme in the *unheimlich*. Consequently, in the context of cross-cultural influences, metamorphosis can be read as a simultaneous sign of differentiation and sameness. One might argue that *Indigo*'s fictionalized, but accurately mapped, Caribbean island serves as a site where the colonial and postcolonial co-exist. As I will discuss throughout this chapter, Warner re-imagines this Caribbean island in such a way as to show the unsettling presence of the never disappearing violence done to it in the colonial times, alongside its postcolonial life and connection with Britain.

Requiring particular emphasis here, particularly in relation to my discussion of postcolonial *unheimlich*, is Warner's conscious attempt to tell or retell stories of imperial encounters from the side of the colonial divide she happens to occupy. In an interview with Robert Fraser, Warner refers to her family history, discussing her ancestors' involvement in the Caribbean plantation, and explaining how she built this into the plot of *Indigo*, as an autobiographical element. She says: 'It is as important to tell the ugly story as it is to tell the reparatory tale.'[595] In 'The Silence of Sycorax', Warner highlights the importance of giving accounts of colonial history from both sides: 'it seems to me that if people who are descended from the wrong side, as it were – the colonial side – don't examine what the inheritance holds, that if speaking is left to those who are justified by oppression in the past and in memory, then in one sense one part of the story has been written out of it.'[596] This argument emphasizes that colonial histories of oppression and victimhood do not tell the whole story. The other side of the story from which she writes should not be overlooked. Evidently, however, the contradictions and imbalances of our contemporary world cannot be reduced to a clear-cut division between the colonizer and the colonized, as Warner's critical and political views also

[595] Warner, 'Marina Warner with Robert Fraser', pp. 364–75 (p. 364).
[596] Warner, 'The Silence of Sycorax', pp. 263–69 (p. 264).

demonstrate. One might argue that *Indigo* paradoxically 'retells' the stories which have never been told; these are the tales of foreigners, female storytellers and women from both territories of the colonizer and colonized.

With regards to this view, Warner's historical appropriations of female narrators, fairy tales, metamorphosis, mythology, empire, home and nation, converge in *Indigo*. Conjuring up the world of Shakespeare's *The Tempest, Indigo* 'relocates' and historicizes the play's enchanted island. The narrative space of the novel is structured like a classic fairy tale, full of ordeals but concluded with a promising change.[597] This fairy-tale shape also allows Warner to verbalize female voices and 'the oral culture of women'.[598] The island's feminine space in the novel emphasises that the relationship between characters need to take into account gender roles. All the main characters in Shakespeare's *The Tempest* transform to 'something richer' in *Indigo,* adopting a new personhood, thereby displaying cultural hybridity: Caliban to a lover, Sycorax to a storyteller and Ariel to a beloved. By breathing new life into lost or effaced stories, *Indigo* creates a space where difference finds its 'place'. As I will discuss throughout this chapter, every main character from *The Tempest* purposefully returns in their 'Other' form in the world of *Indigo*. I intend to show that the *unheimlich* in this novel should be understood in relation to Warner's reconceptualization of the colonial 'body' and its insertion in the conceptual space of home and belonging.

Indigo, however, traces the scars of colonialism that disfigures British history, oscillating between racial guilt and political correctness. The novel deliberately makes these scars 'visible' on both the shape of the island as well as the wounds and gashes on slaves' bodies. Yet, one might enquire, to what extent is Warner's text guilt-provoking and how does it attempt to go beyond guilt without being oblivious to the past? In her Amnesty Lecture titled

[597] Warner, 'The Silence of Sycorax', pp. 263–69 (pp. 265–66).
[598] Warner, 'The Silence of Sycorax', pp. 263–69 (p. 266).

'Who's Sorry Now? Personal Stories, Public Apologies' (2002), Warner draws attention to a literature that can effect changes and has the potential of rectifying the past: '[...] any initiative to change things must begin with stories.'[599] However, she is fully aware of the apologetic state associated with literary or oratorical attempts to address the violation of human rights. Warner notes, 'apologizing has come to seem the necessary grounds in which new values can take root and grow into social and human rights for groups that identify themselves as wronged.'[600] She thoughtfully observes that a close collaboration between the two parties, namely the apologist and apologee, is required; the farther the two 'stand from the events in question, the more symbolic, religious, diversionary and obstructive and even false the exchange seems to me to be'.[601] Drawing attention to what she calls 'the writer's dilemma', Warner asks: 'Where does literature intersect with life? How can we contribute to an increment of justice in the world?'[602] On the one hand, in giving the suffering and silenced individuals their voices, there is a danger of 'reducing the nuances of history to allegory'.[603] Warner says: 'History can be lost to view when it's personified in a suffering subject.'[604] Warner does not suggest that the 'suffering subject' is not capable of representing history, rather she wants to draw attention to writers' limited ability to speak 'on behalf' of the tormented individuals. On the other hand, stories are capable of challenging received opinions; in this way we acknowledge the power of language 'to bring about changes in the air – aery nothings, however insubstantial, are aery somethings too'.[605] In an interview with Fraser, Warner says while at the time of writing *Indigo* in 1992 she was involved with idea of expiation and self-reflection, almost ten years after the book's

[599] Marina Warner, 'Who's Sorry Now? Personal Stories, Public Apologies', in *Signs & Wonders: Essays on Literature and Culture* (London: Chatto & Windus, 2003), pp. 459–80 (p. 467).
[600] Warner, 'Who's Sorry Now?', pp. 459–80 (p. 478).
[601] Warner, 'Who's Sorry Now?', pp. 459–80 (p. 480).
[602] Warner, 'Who's Sorry Now?', pp. 459–80 (p. 459).
[603] Lisa G. Propst, 'Unsettling Stories: Disruptive Narrative Strategies in Marina Warner's "Indigo" and "The Leto Bundle"', *Studies in the Novel*, 41.3 (2009), 330–47 < http://www.jstor.org/stable/29533934> [accessed 30 June 2019] (p. 331).
[604] Warner, 'Who's Sorry Now?', pp. 459–80 (p. 467).
[605] Warner, 'Who's Sorry Now?', pp. 459–80 (p. 464).

publication she is now more interested in 'giving a richer account of what took place'.[606] This argument invites the reader to revisit *Indigo* in order to discover how the novel offers possibilities of revisioning history and of taking part in making it, without reducing it to the rhetoric of guilt.

While *Indigo* encourages love and forgiveness and rewards its Miranda and Caliban with romance, *The Leto Bundle* (2001), written almost ten years after *Indigo*, mainly focuses on its main female character's constant displacement and estrangement.[607] *The Leto Bundle* meditates on another political issue of our time, namely the displacement and struggles of a refugee. The novel's starting point is the present-time 'Albion', but it eventually establishes the chronology of events leading up to the heroine's exile. *The Leto Bundle* draws on the myth of Zeus and a female Titan's affair. After she is impregnated, she is forced to leave and has to give birth to her twins in exile. Warner tactfully uses this theme to show Leto's wondering from one country to another in a broad spatial and temporal scope, epitomizing the endless trials of an immigrant. Following her son's death, whom she has protected and shielded from harm over centuries, Leto disappears in utter despair, but her exclusion and foreignness seem to be perpetuated and never vanish. Comparing *Indigo* and *The Leto Bundle*, Warner says: '*The Leto Bundle* [...] is by contrast an anti-romance, perhaps because the tumultuous and vicious conflicts which so many of the people in the world are enduring have rather withered *Indigo*'s emancipatory wishfulness, that cunning and high spirits I tried to muster a decade ago.'[608] Nevertheless, revisiting *Indigo* offers us possibilities of re-imagining the home and the self, with intellectual rigour. As Warner puts it, 'We struggle to find our own subjectivity in relationship with stories.'[609] Whether conflictual or convivial, the narrative space of *The Leto*

[606] Warner, 'Marina Warner with Robert Fraser', pp. 364–75 (pp.368–9).
[607] Marina Warner, *The Leto Bundle* (London: Vintage Books, 2001).
[608] Marina Warner, 'Castaway on the Ocean of Story', in *Signs & Wonders: Essays on Literature and Culture* (London: Chatto & Windus, 2003), pp. 274–90 (p. 280).
[609] Warner, 'Castaway on the Ocean of Story', pp. 274–90 (pp .279–280).

Bundle and *Indigo* serves as a site through and against which we can form a different view of identity.

Indigo's stance towards the past reinforces a sense of unhomeliness in a colonial and postcolonial context. By placing *The Tempest* in relation to society and history, the novel displays the difficulty of establishing any kind of beginning, origin or chronology. Warner asks us to speculate whether it is possible to retrieve or rectify the past. However, she invites us to rethink the notions of gender, race and home by reminding us of *The Tempest*'s position towards the past: 'The past is prologue.'[610] The past is just the starting point that animates subsequent actions and storytelling. This view unlocks future possibilities, and allows us to dream alternatives. In 'The Silence of Sycorax', Warner describes *Indigo* as a narrative 'about migration, geographical, colonial, imaginary and emotional. It's about crossing barriers, and about erecting them, about being foreign and strange in the eyes of someone else, and about undoing this strangeness in order to find what can be held in common. It's an attempt in a work of fiction to migrate itself through fantasy into lives that have been effaced and lost.'[611] Thus, *The Tempest* serves as a starting point for the novel's self-scrutiny and forces readers 'to see how their own structures of othering are working'.[612] Othering is a matter of perspective; nothing is inherently foreign unless it is differently positioned from something known and familiar. In this respect, Warner's self-positioning seems to be an attempt to 'undo this strangeness', which projects her desire to 'find what can be held in common'. However, what I would like to argue here is that the novel, by summoning unsettling memories of colonial violence and the brutal truth of the British Empire, goes beyond what the author *seems* to intend. It preserves and celebrates foreignness, appealing for acknowledgement of difference. *Indigo* encourages us to take heed of existing inequality and imbalances, brought about by

[610] William Shakespeare, 'The Tempest', in *The Tempest*, ed. by David Lindley (Cambridge: Cambridge University Press, 2002), pp. 91–218 (p. 142), II. 1. 249.
[611] Warner, 'The Silence of Sycorax', pp. 263–69 (p. 265).
[612] Warner, 'Marina Warner with Robert Fraser', pp. 364–75 (p. 374).

colonial powers, and urges us to incorporate racial and gender differences into the politics of home. The recognition of heterogeneity, with regards to gender, race, class and varied chronologies and individual histories, resonates with Trinh T. Minh-ha's argument. She remarks, 'otherness becomes empowerment, critical difference, when it is not given but re-created.'[613] Minh-ha's view can contribute towards developing a perspective which can illuminate how *Indigo* re-constructs feminine otherness and acknowledge foreignness in a way to formulate new conceptions of home, which are not dismissive of women's place in history.

Textual analyses of *Indigo* and discussions of the novel's celebration of foreignness need to first investigate and identify *The Tempest*'s treatment of home and belonging. Subsequently, the following section discusses the colonial *unheimlich* as perceived in the context of *The Tempest*. It also creates a dialogue between various literary and critical interpretations of the play, which were generated in the decolonization period as a response to colonialist discourses inherent in Shakespeare's text.

4.2. Colonial *Unheimlich*: The Location of the Enchanted Island

This section discusses Warner's literary engagements with *The Tempest*, showing how her historical reflection renders the play as an epitome of the colonial unhomely. The ambiguous geography, topography and chronology of the play's enchanted island have raised questions about its 'reality' and the characters' sense of belonging to this place. With regards to this uncertainty, the section's aim is twofold. Firstly, I explore the intellectual space, initiated by the decolonization movement, which has moved postcolonial readings of Shakespeare's text to the forefront. Secondly, this section aims to examine what Warner's 'adjustments' or 'additions' to the original story reveal to us about her critical stance towards the past.

[613] Trinh T. Minh-ha, 'Not You/Like You: Postcolonial Women and the Interlocking Questions of Identity and Difference', in *Dangerous Liaisons: Gender, Nation, and Postcolonial Perspectives*, ed. by Anne McClintock, Aamir Mufti, and Ella Shohat (Minneapolis: University of Minnesota Press, 1997), pp. 415–19 (p. 418).

In *The Field of Cultural Production: Essay on Art and Literature* (1993), Pierre Bourdieu notes, 'to understand the practices of writers and artists, and not least their products, entails understanding that they are the result of the meeting of two histories: the history of the positions they occupy and the history of their dispositions'.[614] This quote serves as my starting point to situate Warner's *Indigo*. Any analysis of the novel, therefore, needs to begin discussing the novel's position and disposition towards its precursor *The Tempest*. This section draws on a certain number of significant intellectual readings of *The Tempest*, particularly George Lamming's *The Pleasures of Exile* (1960) and *Water with Berries* (1971), Peter Hulme's *Colonial Encounters: Europe and the Native Caribbean, 1492-1797* (1986) and '*The Tempest' and Its Travels* (2000).

Indigo's quest for accommodating the displaced characters of Shakespeare's text invites the reader to speculate where they belong. In *The Tempest*, no one seems to be at home, or to put more precisely, to feel 'at home'. The sense or the desire of homecoming seems to drive forward the plot or, the play's famous sorcerer, Prospero's plot. The island is rendered as though it does not belong to the islanders. The denizens are placed at the margins. But who or what are the islanders? Where does *The Tempest* draw a line between its 'mankind' and non-human shaped denizens? As Gillies observes, 'in spite of the fact that "the scene" of the play is described above the cast-list as "an uninhabited island", images of the native are everywhere.'[615] The emphasis on the monstrosity of Caliban's appearance and manners tends to justify his loss of ownership of the island, but also, as Seed argues, Prospero, instead of punishing Caliban for his attempted rape of Miranda, opportunistically seizes the island.[616] More significantly, Caliban's claim that the island is his through his mother Sycorax is

[614] Pierre Bourdieu, *The Field of Cultural Production: Essay on Art and Literature* (Cambridge: Polity, 1993) p. 61.
[615] John Gillies, 'The Figure of the New World in *The Tempest*', in *'The Tempest' and Its Travels*, ed. by Peter Hulme and William H. Sherman (London: Reaktion Books, 2000), pp. 180–200 (p. 181).
[616] Patricia Seed, '"This Island's Mine": Caliban and Native Sovereignty', in *'The Tempest' and Its Travels*, ed. by Peter Hulme and William H. Sherman (London: Reaktion Books, 2000), pp. 202–11 (p. 210).

problematic in the context of English inheritance systems that only legitimized transferring property through the male line, or in this context, the paternal line.[617] Referring to Caliban's attempted rape and his 'deserved' loss of the island, Seed says: 'The theme of dangerous sexual relations between colonizer and colonized reflects a final distinctively English colonial anxiety.'[618] One may argue that in tandem with suppression of women in *The Tempest*, the play expresses colonial anxiety over feminizing the land and ownership. In other words, Sycorax's island becomes 'naturally' a masculine space following her death and Prospero's usurpation of the isle.

What *The Tempest* conceals and keeps out of view is too large and disproportionate to the play's fast-moving, condensed world: Sycorax's exile and move to the island from Algiers, her imprisonment of Ariel in a cloven pine, her mysterious death and unknown place of burial, Prospero's forced abandonment of dukedom and escape from Milan twelve years earlier, his landing on the island with the three-year-old Miranda and finally Caliban's learning of English, attempted rape of Miranda and the beginning of his slavehood all take place before the beginning of the play. Not only geographically, but also temporally, the 'unseen' prehistory is of colossal magnitude and exceeds the immediate context of the play, which forcefully squeezes the plot to fit into the unity of action, place and time. In *Colonial Encounters*, Peter Hulme adeptly explores various accounts of the past concealed, disguised or even contracted to fit into Prospero's self-conscious, fast-paced summary of the play's prehistory. While we are forced to quicken our pace following Prospero's gaze, 'we are made aware that Caliban has his own story and that it does not begin where Prospero's begins'.[619] This discrepancy, in Hulme's view, widens the gap between different accounts of the past and encourages the

[617] Seed, pp. 202–11 (p. 210).
[618] Seed, pp. 202–11 (p. 211).
[619] Peter Hulme, *Colonial Encounters: Europe and the Native Caribbean, 1492-1797* (London and New York: Routledge, 1992), p. 124.

audience to see that 'Prospero's narrative is not simply history, not simply the way things were, but a particular *version*'.[620]

With regards to Hulme's view, one might argue that *Indigo*'s shift from *The Tempest's* 'version' of imperial encounters requires a departure from the play's point of origin too. This view begs an important question: *Where* is *The Tempest*'s starting point? In Hulme's view, the connection between *The Tempest* and the New World, though less disputed, is 'peripheral'.[621] Apart from perhaps one direct reference to the Bermudas where Ariel upon Prospero's order had to 'fetch dew / From the still-vexed Bermudas', more analysis of what the text hides needs to be done.[622] In order to make these invisible connections come to the surface, Hulme draws on different Freudian models to 'make a text speak more than it knows'.[623] One such example of the text's 'unconscious' moment that can reveal the ideology of colonial discourse in *The Tempest* is Caliban. *Colonial Encounters* argues that the primacy of the Caribbean in both the colonial discourse and the encounter between Europe and the New World can be perceived through 'cannibalism'. The close phonetic structures of Carib and cannibal, in Hulme's opinion, make their 'anagrammatic appearance on the Jacobean stage as Caliban'.[624]

Yet, Caliban is not the only one who suffers the loss of a home. The unsettledness of *The Tempest*'s characters seems to hint at experiences of displacement shared by both the colonized and the colonizer. The ambiguous location of the island defies the characters to find or return home. As part of the examination of the island's location, most critics ask the relevance and significance of other sources that Shakespeare might have known or used to write the play. In *Shakespearian and Other Essays*, James Smith argues that, in order to look at the play in a different light, critics should draw on its 'contemporary congeners'.[625]

[620] Hulme, *Colonial Encounters*, p. 124.
[621] Hulme, *Colonial Encounters*, p. 91.
[622] Shakespeare, pp. 91–218 (p. 111), I. 2.228–9.
[623] Hulme, *Colonial Encounters*, p. 11.
[624] Hulme, *Colonial Encounters*, p. 3.
[625] James Smith, *Shakespearian and Other Essays* (London: Cambridge University Press, 1974), p. 167.

Congeners can be defined as likely or potential sources to which a text, in a linguistics, structural or thematic fashion, bears resemblance. Not only do they shed light on the play, but also, they are 'aesthetically akin'.[626] Borrowing Smith's term 'congener', Hulme suggests that we need to consider a historical context within which texts telling of 'colonial encounters', with 'deeper similarities, independent of any putative influence' can be considered.[627] It is only then that we can better perceive the colonial implications of *The Tempest*. Among *The Tempest*'s congeners, one can refer to the Bermuda Pamphlets which chronicle the shipwreck of the *Sea-Venture* and the miraculous survival of its crew on the Bermuda islands. Bermudas, also notoriously known as the Devils islands, are a group of uninhabited islands which were feared for many years due to the difficulty they caused for ships to navigate across the Atlantic. This sinister image of the evil echoes in *The Tempest* too. The devilishness embedded in the island has a close connection with its famous islander Caliban. Prospero rebukes Caliban for his behaviour and says Caliban is 'born devil, on whose nature / Nurture can never stick'.[628] In *Indigo,* Warner also consciously plays on this idea and names its pre-colonial Caliban Dulé. In a similar fashion to Cannibal/Caliban, *Indigo* toys with Dulé /Devil. In my analysis of Caliban in the final section of this chapter I will return to this concept.

Indigo's dual geographical location, Europe and the Caribbean, echoes the previous section's discussion of a history made in common by colonialism. The fear, anxiety and instability that characterise the illusion of home can also be discerned in *The Tempest*'s two sets of geographical locations: Mediterranean and Atlantic. On the one hand, there are references to Naples, Tunis and Algiers and on the other hand, the text refers to its 'other' topography, namely 'still-vexed Bermoothes' and the Caribbean. Investigating the encounter between the two discourses of Mediterranean and Atlantic, Hulme discusses the novelty of the

[626] Smith, *Shakespearian*, p. 168.
[627] Hulme, *Colonial Encounters*, p. 93.
[628] Shakespeare, pp. 91–218 (p. 194), IV. 1.188–9.

New World as perceived in *The Tempest*'s congeners, particularly the historical document of Strachey's 'A True Reportory of the Wracke' (1610).[629] One significant natural element is hurricane which, as he argues, enters the English language due to its alien characteristics. Hulme refers to Strachey's frequent use of the term tempest despite the fact that the powerful storm which struck the *Sea-Venture* would have been a hurricane and not a tempest. Referring to both 'hurricanes' and 'cannibals' and their adoption by the Europeans, Hulme argues that the novelty of the New World brings into focus the inadequacy of the Mediterranean discourse to capture the Atlantic experience. Such moments of confusion can be grasped in new phenomena like the hurricane specific to the Atlantic world. He concludes, 'The essential point would seem to be that the very boundaries of what has here been called Mediterranean discourse are no longer holding firm.'[630] This view reinforces my argument that *The Tempest* renders its characters on foreign ground, where the anxiety of being in close proximity with the Other awakens a desire to return home. Relatedly, Warner also reads the play in the context of *Nostos*, the desire to return home during sea journeys and shipwrecks, a theme which was prevalent in Greek mythology.

Warner's choice of the term 'indigo', instead of 'tempest', for her novel shifts our focus to a different element in the make-up of the island. It recognizes the island in its colour, the colour of indigo plants, as well as the image of ink and blueprints. It 'materializes' the island before colonial encounters as opposed to 'tempest' that indicates a conflicting moment of a clash. It also emphasizes the significance of the indigo plant for the future colonial exploitation by European settlers. Relatedly, in *Indigo*, Caliban appears in both Mediterranean and Atlantic frame of reference. In "'The foul witch" and Her "freckled whelp": Circean Mutations in the New World' (2000), Warner argues that the overflowing themes of the New World

[629] William Strachey, 'A True Reportory of the Wracke', in *Hakluytus Posthumus or Purchas His Pilgrimes*, ed. by Samuel Purchas, 1625, IV <http://archive.org/details/in.ernet.dli.2015.79799> [accessed 22 November 2019].
[630] Hulme, *Colonial Encounters*, p. 112.

'complicates – or rather condenses – this geography'.[631] She continues, 'the play's imaginary locus superimposes, it could be argued, two sea roads most notorious in Shakespeare's lifetime for storms, shipwrecks, maroonings, usurpings, mutinies, pirates, buccaneers and other adventures – the Barbary Coast of North Africa and the Spanish Main in the Caribbean.'[632] In Warner's view, the grotesque representation of the island and islanders is closely connected to the Europeans' perceptions of the New World at the time of its writing.[633]

The anxiety that informs the colonial encounter and the original novelty of the New World renders the New World as 'ontologically "other" and emotionally ambivalent in ways too disturbing to endure'.[634] Hulme's discussion of the novelty of the New World which could not be contained within the familiar Mediterranean frame of reference resonates well with John Gillies' 'The Figure of the New World in *The Tempest*' (2000). Exploring different implications of both 'new' and 'world', Gillies discusses how the New World as a concept was constantly reinvented. Therefore, 'the historico-geographic trope of the New World' is 'purely fictional'.[635] The instability and ambivalence that Gillies incorporates into his reading of colonial encounters echoes with Crystal Bartolovich's application of Freud's *unheimlich* in '"Baseless Fabric": London as a "World City"' (2000). For her the remotely set island is 'closer to home' than imagined. The spatial ambiguity and indeterminacy of its location is a response to something 'local' and familiar which has alienated itself.[636] In other words, the enchanted island is an image of the estranged London. She concludes: 'Not only on seemingly remote islands, but "at home", the "West" could not exist without the Calibans who "serve[d] in offices that profit[ed]" it [...] Nevertheless, *The Tempest* gives us a glimpse of that world in the making,

[631] Marina Warner, '"The foul Witch" and Her "freckled whelp": Circean Mutations in the New World', in *'The Tempest' and Its Travels*, ed. by Peter Hulme and William H. Sherman (London: Reaktion Books, 2000), pp. 97–113 (p. 102).
[632] Warner, '"The foul witch"', pp. 97–113 (p. 106).
[633] Ibid.
[634] Gillies, pp. 180–200 (p. 193).
[635] Gillies, pp. 180–200 (p. 182).
[636] Crystal Bartolovich, '"Baseless Fabric": London as a "World City"', in *'The Tempest' and Its Travels*, ed. by Peter Hulme and William H. Sherman (London: Reaktion Books, 2000), pp. 13–26 (p. 21).

not least, in London'.[637] The fear of the unknown and strange at the core of something domestic and familiar is the cause of the uncanny feeling. In the context of *The Tempest*, Hulme's argument that 'there is more to Prospero's accounts of past events than immediately meets the eye' can be interpreted in this light.[638]

Reading *The Tempest* against the background of Caribbean history inevitably brings the issue of race into focus as both George Lamming's and Aimé Césaire's rewrites of *The Tempest* make clear. *The Pleasures of Exile* is Lamming's self-positioning within the imperial history and the middle passage that displaced millions of black slaves from Africa to the West Indies. In the context of anti-colonial movement, both *The Pleasures of Exile* and *Water with Berries* display what Peter Hulme refers to as 'a dual recognition'.[639] Identifying himself with Caliban, Lamming draws a parallel between his own exile and education in England and his 'anti-colonial' rebellion, echoing Caliban's rage against Prospero. Lamming's rendering of his personal history is defined simultaneously through and against the image of Caliban. Acknowledging 'Shakespeare's capacity for experience', Lamming revisits *The Tempest* to understand the extent to which this play has anticipated a political future, which is now his present-day reality. In a semi-autobiographical framework, Lamming writes about his migration from the West Indies (the British Caribbean) to Britain, scrutinizing his cultural, historical and intellectual self in relation to British colonialism. As Paquet notes, 'deeply interactive with the anti-imperialist imperative of Caribbean nationhood, the author as colonial subject turns self-analysis into a method of observation, representation, and cultural assessment.'[640]

[637] Bartolovich, p. 26.
[638] Hulme, *Colonial Encounters*, pp.126–27.
[639] Peter Hulme, 'Reading from Elsewhere: George Lamming and the Paradox of Exile', in *'The Tempest' and Its Travels*, ed. by Peter Hulme and William H. Sherman (London: Reaktion Books, 2000), pp. 220–35 (p. 222).
[640] Sandra Pouchet Paquet, 'Foreword', in *The Pleasures of Exile*, by George Lamming (Ann Arbor: University of Michigan Press, 1992), pp. vii–xxvii (p. xxi).

Lamming's expression of his frustration and fury at his exclusion from what he imagined to be a shared history of colonialism, however, does not tell the *whole* story. Referring to Lamming's work, Paquet says, 'despite the complexity of the text, resistance and liberation are an exclusively male enterprise in *The Pleasures of Exile*.'[641] As discussed in the previous section, Warner expresses her own obligation to recount imperial encounters, but also to integrate women's role into her accounts. This brings me to my final argument in this section. The colonial *unheimlich* should be understood in relation to the women whose agency and presence are minimised or effaced in colonial history of oppositional struggles. Similar to Caliban, *The Tempest*'s young female characters are 'unhomed', but, unlike him, their lack of a secure position is forced upon them through a marriage. The two different marriages in the play, Miranda's onstage 'proper' European marriage and Claribel and the King of Tunis' offstage wedding, tend to perpetuate these women's exile. Most significantly, the theme of ontological unsettledness that surrounds the female individuals in the play is foreshadowed from the very beginning through the character of Sycorax and her evocation of another exiled figure, Medea. The following discussion of colonial and postcolonial *unheimlich* in the rest of this chapter mainly concerns itself with the subordination of women by virtue of their gender and race.

Any geographical inquiry of Shakespeare's island, thus, leads us to read the fictionalized island as a text. As Hulme puts it, 'texts will inevitably remain sites of struggle where different and incompatible readings clash.'[642] In *'The Tempest' and Its Travels*, Peter Hulme and William H. Sherman argue that any attempt to understand the 'reality' of the island on which the play is set does not endeavour 'to fix the play's coordinates, to pin it down to any time or place'.[643] Their aim, rather, 'is to chart *The Tempest*'s implicit cartographies in order to

[641] Paquet, pp. vii–xxvii (p. xxi).
[642] Hulme, *Colonial Encounters*, p. 91.
[643] Peter Hulme and William H. Sherman, 'Preface', in *'The Tempest' and Its Travels*, ed. by Peter Hulme and William H. Sherman (London: Reaktion Books, 2000), pp. xi–xiv (p. xiv).

provide resources for understanding the world of the play, and the play's own journeys through the early modern and modern world'.[644] The difficulty of locating the 'origin' of both the island and the islanders becomes more complicated in *Indigo*. While the novel 'relocates' the history of the Caribbean island of Liamuiga and illustrates an accurate map of this imaginary island, Warner constantly frustrates our hope to understand its location since the accurately drawn map does not exist outside the narrative borders. The novel constantly troubles any understanding of home and thus evokes an uncanny and unhomely feeling. This, I would like to argue, gestures towards the non-representability of 'home' outside stories. By constantly relocating the point of origin and home, the novel raises awareness of the need to re-adjust and redefine the politics of home.

Perhaps one might argue that irrespective of the 'what' and 'where' of the island, we can revisit Shakespeare's play to understand our self-positioning and our 'place' in the world. Respectively, *Indigo*, as one destination for the play's various journeys, both critiques and complements the play and tends to orient us differently in relation to our present-day perspective towards the past. By altering the beginning and multiplying the starting point, Warner pictures a different story of the 'beginning', which will be the focus of the next section.

4.2.1. Altered Beginnings, Different Stories: *Indigo*'s (Un-)domesticating *The Tempest*

The previous section discussed how the colonial *unheimlich* should be perceived in relation to *The Tempest's* non-staged history, which is, in terms of space and time, larger than what is on 'display'; the geography of the island is obscured, but also its topographical features avoid a scrutinizing eye. As discussed, the confusion over the island's location is inextricably linked to the characters' not-at-homeness and their desire to return home. In this section, I attempt to show how *Indigo*, by recognizing the colonial unhomeliness, moves towards a model which

[644] Hulme and Sherman, p. xiv.

requires us to reinterpret the politics of home in a post-imperial/postcolonial context. However, as I would like to show, *Indigo* thereby cautions us against using a postcolonial framework as an all-encompassing model to redefine contours of home. Instead, I attempt to argue, the notion of the postcolonial *unheimlich* can serve as an analytical tool that can more systematically show *Indigo*'s 'relocation' of home in writing.

The power-relations in Shakespeare's play fortify a hierarchy from which no liberation for the dominated or the exploited seems possible. Any reliance on magic to undo the spell of Prospero's dominating power is eliminated from the outset, mainly through Sycorax's death. Hulme critiques conventional readings of *The Tempest*, which mainly draw on the play's Mediterranean frame of reference. By excluding the play's connections with the New World, these interpretations emphasize, instead, themes of art, black magic and nature as the main conceptual structure which animates the world of the play. He says: 'It was a long time before the manifold cracks in this critical edifice were noticed, but over the last quarter century the fabric has shown a distinct tendency to dissolve. Prospero's own "heroic" qualities have tarnished especially rapidly: his irascibility and manipulativeness have become less tolerable, his treatment of Ariel and Caliban less defensible in an era of decolonization, his psychic anxieties more apparent to well-informed Freudian readings.'[645] Most rewritings of *The Tempest* have manoeuvred over the power-relations in the play and have changed these dynamics in a way to 'liberate' the dominated.

Indigo responds to this view and the necessity of rewriting the play. What does Warner's rewrite, then, entail? Can *Indigo* potentially suggest a move beyond a colonial and postcolonial frame, without diminishing the significance of having these structures in place? In *Tempests after Shakespeare*, Chantal Zabus provides a thorough definition of the practice of rewrite: 'As a genuine category of textual transformation that is different from but that

[645] Hulme, *Colonial Encounters*, p. 106.

possesses the ability to encompass sources, imitation, parody, pastiche, satire, duplication, repetition (both as debasement and challenging recurrence), allusion, revision, and inversion, "rewriting" is the appropriation of a text that simultaneously authorizes and critiques for its own ideological uses.'[646] Rewrites, while displaying textual transformation, keep a trace of the previous text. Discussions of 'source-texts' that *Indigo* has directly or indirectly drawn on demonstrate the significance of the wider intertextual relationships within which the novel can be viewed. This argument suggests that Warner's text goes beyond its immediate sub-text of *The Tempest*. According to Zabus, rewrites, then, mediate intervention rather than reproduce the existing power systems.[647] The question is how *Indigo*'s post-imperial/postcolonial intervention can offer a sustained engagement with the colonial past. While many colonial and postcolonial rewrites of the play focus on Caliban as a mistreated, oppressed colonial subject, Warner's revisiting of *The Tempest* reflects preoccupations mainly with the silence of women and endeavours to find their place in history. *Indigo* offers a pre-colonial frame of reference for the enchanted island; it stretches time further to the past, to a different beginning, long before *The Tempest*'s starting point. It defies the colonial 'clock-time' ticking through Prospero's hurried scheme, which attempts to bring the play's world to a close. In contrast to *The Tempest*, in *Indigo* the story of the island begins with Sycorax. She is enfleshed, but also, purged from the evil spirit, returns as the sorcerer, healer and the dyer of indigo. The textual analysis of the novel will investigate how the notions of gender and race are incorporated into Warner's rewrite of *The Tempest*, which, as discussed, can be considered an emblem of the colonial *unheimlich*.

If we consider the process of decolonization as a 'rupture' with the colonial past, then to what extent can feminist resistance be historicized? How can we link the subordination of

[646] Chantal Zabus, *Tempests After Shakespeare* (Basingstoke: Palgrave Macmillan, 2002), p. 3.
[647] Zabus, p. 7.

women, in relation to race, gender and class, to various chronologies and geographies? In order to address these issues, a theoretical structure is required to acknowledge differences between women across the world. As Audre Lorde puts it, 'Ignoring the differences of race between women and the implications of those differences presents the most serious threat to mobilization of women's joint power.'[648] Warner's revisiting of history is a repetition that does not merely reiterate the past but has the intention of multiplying and proliferating different identities that had been previously collapsed into one main dominating discourse, hegemony, system or race. As I will discuss in the detailed analysis of the characters, the novel meaningfully concerns itself with elements of colour, sound, vision, scent, distance, proximity, water and air. This profusion of shapes, colours and forms is significant for at least two important reasons. Firstly, through this sensory effect, the narrative constantly displays its fairytale structure and its indebtedness to *The Tempest* as its source-text. But also, in relation to the thesis's discussion of the *unheimlich*, we can argue that the endless visibility challenges the reader to 'unsee' the visible. Warner's writing space functions like a prism, refracting history in varying visible colours. The patterning colour pallet imposes a different construction of events. For Zabus, the novel's colour spectrum makes Warner's rewrite of *The Tempest* 'neither postcolonial nor completely postmodern [...] The colours are like the limits of language, like thresholds; they dissolve the "black-and-white" print-accounts of "male-diction"' into oral literature.[649] Metaphors of vision, vivid colours and audible noises are not meant to reduce history to a clear-cut division, to the colonized and the colonizer, to black and white.

In *Dangerous Liaisons: Gender, Nation, and Postcolonial Perspectives* (1997), Aamir Mufti and Ella Shohat discuss the importance of revisiting intellectual and political history

[648] Audre Lorde, 'Age, Race, Class, and Sex: Women Redefining Difference', in *Dangerous Liaisons: Gender, Nation, and Postcolonial Perspectives*, ed. by Anne McClintock, Aamir Mufti, and Ella Shohat (Minneapolis: University of Minnesota Press, 1997), pp. 374–80 (p. 376).
[649] Zabus, p. 146.

through various emerging forms of criticism, cautioning against 'losing the critical edge that is criticism's vocation'.[650] By constantly questioning the relationship between critical practices and the historical moment that they intend to capture, we can develop theoretical and conceptual frameworks with greater consideration and subtlety. *Dangerous Liaisons* invites us to reflect on the (in)adequacy of postcolonial theory; the book 'raises questions about, "the postcolonial" as perspective, historical moment, and mode of cultural criticism'.[651] In a similar fashion, one might argue that *Indigo* critiques a postcolonial perspective that detaches itself from the history of Western domination and criticizes a view that does not heed perspectives of marginalized women, who were silenced by historical discourses of domination. The insistence on the 'post' in the postcolonial tends to dismiss the heterogeneity of colonial histories and different experiences of women.[652] Different chronologies of these histories, of unhomely femininity and the persistent presence of the colonial in the post-imperial force us to develop a conceptual framework that allows their uneasy co-existence.

Yet, as Mufti and Shohat ask, 'can "home" be refashioned by criticism, and by cultural production as a whole, once its violent and exclusionary function vis-à-vis women and other "minorities" stands so unnervingly exposed?'[653] With regards to this view, the *unheimlich* can be proposed as a theoretical framework that can foreground the inner recesses of house and home as critical sites of social and historical positionings of women. Referring to 'unspeakable thoughts unspoken', a line taken from Toni Morrison's *Beloved*, Bhabha says: 'to "unspeak" is both to release from erasure and repression and to reconstruct, reinscribe the elements of the known.'[654] Similarly, we may argue, Warner 'unspeaks' foreigners' and women's stories,

[650] Aamir Mufti and Ella Shohat, 'Introduction', in *Dangerous Liaisons: Gender, Nation, and Postcolonial Perspectives*, ed. by Anne McClintock, Aamir Mufti, and Ella Shohat (Minneapolis: University of Minnesota Press, 1997), pp. 1–12 (p. 10).
[651] Mufti and Shohat, p. 10.
[652] Mufti and Shohat, p. 10
[653] Mufti and Shohat, p. 10.
[654] Homi K. Bhabha, 'The World and the Home', in *Dangerous Liaisons: Gender, Nation, and Postcolonial Perspectives*, ed. by Anne McClintock, Aamir Mufti, and Ella Shohat (Minneapolis: University of Minnesota Press, 1997), pp. 445–55 (p. 450).

whose existence in this colonial space lies neither inside nor outside the history of Western hegemony.

This view begs an analytical question: what does this 'speaking' or 'unspeaking' entail? Is it possible to 'recover' the perspectives and experiences of those, whom colonial history never accommodated? In this respect, revisiting Gayatri Spivak's 'Can the Subaltern Speak?' can be illuminating. Spivak writes, 'between patriarchy and imperialism, subject-constitution and object-formation, the figure of the woman disappears, not into a pristine nothingness, but into a violent shuttling which is displaced figuration of the "third-world woman" caught between tradition and modernization.'[655] Spivak contests the ability of Western intellectualism and even postcolonial discourse to give agency to the subaltern, to the subjugated colonial subject. As J. Maggio points out, Spivak exposes the complicity of Western intellectualism in its discussions and treatment of colonial oppression, which pretends to 'be blameless in the arena of colonialism'.[656] Spivak notes, 'I think it is important to acknowledge our complicity in the muting, in order precisely to be more effective in the long run.'[657] Spivak concludes her essay stating that 'the subaltern cannot speak. There is no virtue in global laundry lists with women as a pious item. Representation has not withered away. The female intellectual as intellectual has a circumscribed task which she must not disown with a flourish.'[658] In *Colonialism/Postcolonialism* (1998), Ania Loomba responds to Spivak's view of the subaltern's 'inability' to 'speak'. She asks whether Spivak suggests that 'the colonized people are incapable of answering back'.[659] Or, if we believe that the colonized can resist, are we then

[655] Gayatri Chakravorty Spivak, 'Can the Subaltern Speak?', in *Marxism and the Interpretation of Culture*, ed. by Cary Nelson and Lawrence Grossberg (Urbana and Chicago: University of Illinois Press, 1988), pp. 271–313 (p. 306).
[656] J. Maggio, '"Can the Subaltern Be Heard?": Political Theory, Translation, Representation, and Gayatri Chakravorty Spivak', *Alternatives: Global, Local, Political*, 32.4 (2007), 419–43 <https://www.jstor.org/stable/40645229> [accessed 15 October 2019] (p. 420).
[657] Gayatri Chakravorty Spivak, 'History', in *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present* (Cambridge, Mass: Harvard University Press), pp. 198–311 (p. 309).
[658] Spivak, 'Can the Subaltern Speak?', pp. 271–313 (p. 308).
[659] Ania Loomba, *Colonialism/Postcolonialism*, 2nd edn (London: Routledge, 2005), p. 192.

sentimentalizing their opposition at the cost of undermining colonial violence?[660] In making the colonized subjects speak, Spivak reminds us, we might run the risk of coalescing their varied experiences into one whole. Without making the oppressed as timeless and placeless subjects, as Loomba argues, we need to differentiate between different forms of 'resistance' and 'speaking', to distinguish between subaltern voices.[661] To insert gender and race into our understanding of home, is to 'to uncover the multiplicity of narratives that were hidden by the grand narratives'.[662]

Warner's self-positioning in post-imperial British writing takes her back to a different starting point, one that begins on the other side of the colonial divide, the Caribbean, and in the female body of the Other, namely Sycorax. Taking as her starting point a woman's body, the author tackles wider issues of gender and identity, and attempts to 'house' the pre-colonial history in a feminine space. *Indigo* re-inscribes the origin of the island onto a female body, whose integrity, wholeness, and voice have been violated and dispensed with, throughout the colonial history of oppression. To what extent, the novel seems to ask, can this female body be given life and be re-historicized? Once again, the question that Mufti and Shohat ask reverberates throughout the novel; to what extent 'home' can be re-envisioned through the forgotten corpses of females, the exiled and foreigners to whom *Indigo* gives life in its fictional space? I would like to show that *Indigo* unsettles us by bringing back the colonial 'body' into its narrative space, forcing us to re-think this 'body' in relation to race, gender and sexuality. As the following sections will demonstrate, the novel re-inscribes sexual difference into this foreign body and urges us to understand different contexts in which this foreignness emerges. I intend to show that by understanding and acknowledging these differences, we can understand our relationship with and connection to this colonial 'body' in England today.

[660] Loomba, pp. 192–3.
[661] Loomba, p. 203.
[662] Loomba, p. 200

4.3. Foreign Bodies: *Indigo*'s Site of Alterity

Having discussed the colonial *unheimlich* in the context of *The Tempest* and *Indigo,* and their recognition of existing gender and race imbalances, I now move to the final section of this chapter. I will attempt to show how my textual analysis draws out the *unheimlich* in the novel's various plot strands, discussing how the theoretical models discussed in the previous section historicize women and distinguish different female characters.

Indigo, originally published in 1992, draws its inspiration from Shakespeare's *The Tempest*. The novel spreads its story over three centuries, starting from roughly1600 through the 1980s, and over the two locations of London and the fictionalized Caribbean island of Liamuiga, which bears a great resemblance to St. Kitts. There are two main groups of subheading in the novel; the opening, middle and the final sections are titled Serafine. In between, the book offers its 'colourful' titles: 'Lilac/Pink', 'Indigo/Blue', 'Orange/Red', 'Gold/White', 'Green/Khaki', 'Maroon/Black'. The story unfolds in two different settings. The significance of both title structures will be discussed throughout this chapter. The connection between the two settings becomes gradually clearer as Serafine or Feeny, the novel's Caribbean storyteller, makes the two sides of the story converge. *Indigo* begins in its contemporary London setting where Serafine tells a different version of *The Tempest* to a young Miranda. This scene is followed by the birth of Xanthe, Miranda's sister/aunt, who is Sir Anthony Everard's daughter from his second marriage. Miranda's grandfather, Sir Anthony Everard loses his first wife Estella Desjours, a Caribbean islander, after she goes missing in the sea. Following her death, Sir Anthony moves to London with his mixed-blood son Kit Everard, Miranda's father. The narrative then changes its angle and travels back in time landing the reader on the island of Liamuiga circa 1600. Restoring the island to Sycorax, *Indigo* gives an account of the island and islanders before its seizure by the British settlers. Here, Sycorax is

no more ‘The vilified, offstage mother of Caliban’, but rather an enchanter, healer and dyer of indigo.[663]

As the narrative unfolds, we see the lifeless corpses of slaves floating on the sea and washing up on Liamuiga, or Sycorax’s island. Sycorax and other villagers decide to properly bury the dead when she senses the presence of a living among the dead. She delivers a drowned mother’s baby, whom she names Dulé, meaning grief. The narrative self-consciously tells the reader that Dulé ‘came to be known later, to the settlers from Europe, as Caliban’.[664] Sycorax adopts a second orphaned child, an Arawakan girl named Ariel. The first white settler Kit Everard invades Ariel and Sycorax’s housetree and keeps them hostage. He starts an affair with Ariel and later, despite Sycorax’s disapproval and curses, Ariel gives birth to her ‘mongrel’ son, Roukoubé. When Dulé raises an army from Liamuiga and neighbouring islands to attack the British settlers, Ariel runs away with her son and mother. Sycorax asks Ariel to escape without her and attempts to distract the guards from following Ariel. Ariel then hears the sound of gunfire from afar signalling Sycorax’s death. Though buried by her saman tree, Sycorax can still hear the noises, sounds and the islander’s prayers. The novel shifts its focus back to its modern-time Miranda living in Paris. Later Miranda and Xanthe visit the island where the contemporary islanders want their independence. The island originally called Liamuiga, changes its name to Everhope under British rule, and when the French take over they call it Enfant-Béate, meaning Blessed Child. During the independence riots, the island once again revives its original name Liamuiga. Xanthe, who throughout the novel does not seem to be affected by love, passion or guilt, searches for her husband who has been stranded at the airport due to terrorist attacks and riots. Sailing on the sea, she disappears and like Miranda’s grandmother Estella drowns in the mapped waters of the Caribbean. When Miranda returns to

[663] Warner, 'Castaway on the Ocean of Story’, pp. 274–90 (p. 280).
[664] Marina Warner, *Indigo, or, Mapping the Waters* (London: Vintage, 1993), p. 85.

England from Paris, she is sent to a film setting where an argument with an actor named George Felix ensues. Twenty years later when they meet, the reader is told that George has abandoned his 'whity' name to have an African name Shaka. In the end he calls himself The Unnameable and this is why he thinks he can play Caliban on the stage. They both run away together, or are 'marooned' and later they have a baby named Serafine.

In the following sections, I will look at the characters of Sycorax, Dulé/Caliban, Ariel, Miranda and Serafine respectively. Discussing the various ways that *Indigo* reanimates these foreign bodies, I conclude by emphasizing the role of Warner's storyteller, Serafine, who connects disparate histories that novel laboriously attempts to assemble. I attempt to show how *Indigo* demonstrates the uncanny co-existence of the colonial and postcolonial in the novel's reconceptualization of *The Tempest*'s characters.

4.3.1. Fleshing out History: Sycorax and Her Island

In *The Tempest*, there exists a great deal of suppression of those characters that are physically or figuratively closer to Prospero, particularly Ariel, Caliban, Miranda and most importantly Sycorax, whose non-physical presence haunts the entire play. One of the significant textual changes in *Indigo*, which also serves this thesis's purpose of reading the *unheimlich* in the novel, is the resurrection or perhaps excoricization of Sycorax. Warner's text does not simply wake up the dead, but re-orders the power system around the previously silenced 'blue-eyed hag' in Shakespeare's play. If Prospero, as a father, master, colonizer, and sorcerer exercises an invincible patriarchal possessive power, his non-existence in the world of *Indigo* invites the reader to reflect on the 'prehistory' of what existed before him, namely Sycorax.

Warner's description of Sycorax's grave by the saman tree in the Church of St. Blaise Figtree shows Sycroax's connection and rootedness in the island, as perceived in the imagery of the tree. But also, Warner seems to imply that Sycorax has always been there, buried deep

down in the island where Shakespeare's Prospero used to stand. In "'The foul witch"', Warner observes, 'the "foul witch Sycorax" occupies the drama like a prompter who accompanies the action throughout, hidden and unheard, beneath the stage.'[665] The noises that from time to time we hear in *The Tempest*'s enchanted island could be then interpreted as hers. When Shakespeare's Caliban talks about the noises of the island, he becomes cheerful. The sound of the island reminds him of his mother, of his connection to the island, and stops him from cursing and using the angry language which he has learnt from Prospero. He says: 'Be not afeard; the isle is full of noises / Sounds and sweet airs / that give delight and hurt not.'[666] *Indigo* significantly weaves its multi-layered story around the memorable line taken from *The Tempest* 'The isle is full of noises', listening closely to the noises to decipher and distinguish them. In what seems to be a cinematic effect, Part II, titled 'Indigo/Blue' pulls us out of the contemporary setting and takes us back to the time when Sycorax was the origin of the island's noises and in control of it:

> The isle is full of noises, so they say, and Sycorax is the source of many. Recent sound effects - the chattering of loose halyards against the masts on the fancy yachts riding at anchor in the bays, the gush and swoosh of water in the oyster pool at the luxury hotel – aren't of her making: Sycorax speaks in the noises that fall from the mouth of the wind. It's a way of holding on to what was once hers, to pour herself out through fissures in the rock, to exhale from the caked mud bed of the island's rivers in the dry season, and mutter in the leaves of the saman where they buried her, which now stands in the cemetery of the Anglican church, St Blaise Figtree, adjoining the spacious amenities of the same five-star hotel.[667]

This passage clearly distinguishes between the island's noises of the past and the recent ones. It paints the island in patches depicting the past and the present, their forced co-existence but unresolvable differences. In this passage Sycorax's first entrance is not a visible one. She is first conjured as the source of the island's noises. The reader is required to distinguish between the 'recent' and 'old' noises in order to hear her. This 'loud' appearance reveals what she is

[665] Warner, '"The foul witch"', pp. 97–113 (p. 97).
[666] Shakespeare, pp. 91–218 (p. 169), III.2.127–28.
[667] Warner, *Indigo*, p. 77.

made of; wind, sound and noise as her elemental force. But also, this immaterial airy substance ensures her state of a continual life, carrying her through oral literature and stories.

Centuries after Shakespeare's *The Tempest* had shattered the stories of the islanders, particularly hers, the intensity of Sycorax's resurrection alarms the reader. First, noises enter the narrative space, since her full physical presence exceeds vision and visibility; too immense for the viewer to bear since she had long perished under the pressure of a hundred years of colonial rule. Sycorax rises, but immediately the corpses of slaves land on her island of Liamuiga: 'To Sycorax it feels as if she began to die the day the corpses landed on Liamuiga. She's been dead now for some time, though the exact moment when she could say she ceased to be has become a blur. She thinks – and speaks – of her death as beginning when the children first spotted the bodies and brought the report back to the village.'[668] Her corpse cannot be resuscitated unless through evoking an image of a community's death, a collective mortality that had previously silenced the Caribbean.

In '"The foul witch"', Warner refers to *The Tempest*'s island as 'a liminal place, a staging-post, a ritual zone where things pass from one form to another'.[669] The play's characters, apart from Antonio, emerge in a better physical and mental state than before: repentant, restored, delivered, converted, freed and wed. This transformation stands in stark opposition to *Indigo*'s islanders of the Caribbean. The narrative articulates the history of the island from the other side of *The Tempest*, as it were. We approach the past from the ultimate level of self-negation, of the limit of consciousness, humanity and mortality, namely the zone of the dead. Referring to Shakespeare's dead sorceress, Warner says: 'The chronology of Sycorax's life warps against the chronology of the play [...] Her aging is somehow accelerated, moving faster than the pace of other characters' stories; the suddenly raging, bent old hag then

[668] Warner, *Indigo*, p. 77.
[669] Warner, '"The foul witch"', pp. 97–113 (p. 105).

dies during Ariel's twelve years' captivity in the pine.'[670] The novel meaningfully pauses on the previously accelerated pace of the silenced islander's life. This static moment of death stands in opposition to the play's metamorphic power; it immediately cancels any generative movement. Their death brings time to a halt.

The opening scene of the 'noisy' island as an intimation of death is reminiscent of George Lamming's *The Pleasures of Exile* and his evocation of the Ceremony of the Souls in Haiti. Lamming's conjuring up the spirit of the dead is doubly significant; firstly, it creates a link with the past and thus displays the ritual's cultural, political, and historical relevance to *The Tempest*. Secondly, Lamming uses these voices to create meaning around the concept of the self by listening to the 'secrets' of the other, of the dead. In other words, his self-positioning hinges on this historical reflection. Lamming's detailed descriptions of the rituals of the dead are worth repeating here:

> This ceremony of the Souls is regarded by the Haitian peasant as a solemn communion; for he hears, at first hand, the secrets of the Dead. The celebrants are mainly relatives of the deceased who, ever since their death, have been locked in Water. It is the duty of the Dead to return and offer, on this momentous night, a full and honest report on their past relations with the living [...] It is the duty of the Dead to speak, since their release from that purgatory of Water cannot be realised until they have fulfilled the contract which this ceremony symbolizes. The Dead need to speak if they are going to enter that eternity which will be their last and permanent future [...] Different as they may be in their present state of existence, those alive and those now Dead - their ambitions point to a similar end. *They are interested in their Future* (emphasis added).[671]

What lies at the core of Lamming's response to *The Tempest* is the return of the dead due to their displacement and exile. Lamming's pre-occupations with the politics of diaspora, migration as well as cultural hybridity, perceived in his double image of Caliban and Prospero, make Sandra Pouchet Paquet consider him as a colonial subject who 'offers himself as a representative text to be read and as a privileged interpreter of his own historical moment'.[672] The evocative opening scene of the book emphasises the connection between the dislocated

[670] Warner, '"The foul witch"', pp. 97–113 (p. 97).
[671] George Lamming, *The Pleasures of Exile* (Ann Arbor: University of Michigan Press, 1992), pp. 9–10.
[672] Paquet, pp. vii–xxvii (p. ix).

dead, particularly Caliban, and their return to find their 'proper' place. With the intention of raising political awareness in the reader, the passage concludes emblematically by gesturing towards the interest of both the living and the dead in their future.

In *Indigo*, Warner conjures up a similar image when her narrative brings back Sycorax and drowned slaves. Following the burial of the dead, Sycorax, in a dream-like state, envisions 'a beloved place', which 'offers pictures in familiar outline of beloved people and of beloved objects'.[673] She can now see and hear the deceased, whom she had buried earlier on the same day: 'She saw the dead men and women under the shallow layer of earth as if she knew them and she could hear them as they lay, with their faces turned to the earth and murmuring.'[674] This powerful image begs two significant questions: What is the relation of Sycorax to the dead and the living? What has she come back to tell us? In a way, Warner's novel can be read as both a response and a critique of Lamming's work. Her novelistic dialogues with *The Tempest* and other critical texts such as Peter Hulme's *Colonial Encounters* locate her and the reader in a specific intellectual as well as cultural space. I would like to argue that *Indigo*'s frame of reference includes different geographical, political and cultural spaces beyond its immediate double settings of Europe-Caribbean. In verbalizing the noises of the island, Warner is aware of Shakespeare's Sycroax's exile and imagines a *different* future for both the readers and the characters from that of Lamming's. One such difference can be placed in *Indigo*'s 'digging up' women's voices. *The Pleasures of Exile* draws on a colonial history shared between Prospero and Caliban, the colonizer and the colonized, but leaves out women. Lamming says that both the dead and living 'are interested in their future', which also forces us to re-examine what role women – Sycorax, Miranda, Clariban, Medea and, Warner's storyteller, Serafine – play in that history, which took place 'then' and still reverberates in the 'now'.

[673] Warner, *Indigo*, p. 82.
[674] Warner, *Indigo*, p. 82.

The various temporal and spatial dimensions charted in the novel demand us to redefine the space of home in relation to gender politics. Referring to Shakespeare's Sycorax, Warner says: 'the island domain of Sycorax is also a feminine space.'[675] In *The Tempest*, Sycorax is mysteriously dead, defeminized, exiled and silenced, but also other female characters are deprived of a physical presence, bodily identity or agency: Clariban is doubly guilty: She is implicitly blamed for both her marriage to an African, the King of Tunis, and for her wedding that caused everyone to be stranded on the island on their voyage back. She is geographically remote and we know nothing about her apart from that which the play spares us in two or three lines. Miranda, like a puppet, moves when Prospero pulls the strings. She is physically identifiable as a woman, but culturally alien. She has never known a woman, someone of her kind and, apart from her father, she has known no mankind. Finally another absent woman whose name does not even get a chance to be heard is Medea. Medea and Sycorax are associated with one another, since they were both exiled figures on foreign ground. In 'The Silence of Sycorax', Warner writes, 'when Shakespeare took Medea's speech from Ovid and gave it to Prospero, he was silencing the enchantress, swallowing words celebrated in the chronicles of female magic. I took them back, and rewrite them for Sycorax.'[676] Medea's powerful lines stolen and spoken by Prospero, politically, geographically and culturally, divide the story. Lamming's formulation of exile, thus, can be looked at from a new angle: an exile from one's own gender which *Indigo* attempts to re-conceptualize and perhaps restore.

What needs to be emphasized here, however, is that female silences need to be distinguished. In the male-dominated world of *The Tempest*, women's absence, silence and passivity erase any distinction between different contexts from which they emerge. It should be noted, although Medea and Sycorax echo each other in their displacement and exile,

[675] Warner, '"The foul witch"', pp. 97–113 (p. 112).
[676] Warner, 'The Silence of Sycorax', pp. 263–69 (p. 268).

appropriating Medea's lines for Sycorax does not produce the same effect as they were spoken by Medea. The suppressed content of Medea's power refers to the waking of the dead. Shakespeare's Prospero owns this power when he says: 'the strong-based promontory / Have I made shake and by the spurs pluck'd up / The pine and cedar: graves at my command / Have waked their sleepers, oped, and let 'em forth / By my so potent art.'[677] These lines are re-appropriated by Warner in a scene where Sycorax is about to rescue the unborn Caliban from his dead mother's womb. The vision of a living among the dead comes to Sycorax in 'the black night' when 'there was a moon, in the first quarter'.[678] The re-articulated content of Ovid's Medea's speech produces an alternative story about women's silence but one that empowers the Sycorax of *Indigo*'s Caribbean, the woman who gives Caliban a second chance. The narrative self-consciously draws attention to the necessity of reinvigorating Sycorax: 'Not every generation produces a Sycorax, and so some religious-minded people of her island valued her.'[679] Reclaiming women's voice means that we need to incorporate a feminized space within the politics of home, but also distinguish between their different feminine qualities. These female voices re-vision a home space, without which we will not have the whole story. This is a future which was not imagined in Lamming's invocation of Caliban and Prospero.

Sycorax is not only 'lodged' back in her island before its seizure, but also she is given a maternal role. She is granted a body of physical identity. The narrative animates Sycorax displaying her body movements in the narrative space: 'Age and heavy work had turned Sycorax into a sturdy woman, who threw out her arms and legs firmly when she walked, and

[677] Shakespeare, pp. 91–218 (p. 201), V.1.46–50.
[678] Warner, *Indigo*, p. 81.
In this passage, the connection between Sycorax and Medea can be discerned in both figures' power of improving fertility in impotent women, which also correlates to the phase of the moon. One of Medea's powers is her control over the moon. As Nany Tuana argues, 'As Medea symbolizes the union of sun and moon, of day and night, her cauldron of rejuvenation represents the continuing cycle of birth-death-rebirth'.
Nancy Tuana, 'Medea: With the Eyes of the Lost Goddess', *Soundings: An Interdisciplinary Journal*, 68. 2 (1985), 253–272 <https://www.jstor.org/stable/41178338> [accessed: 29 Feb 2020] (p. 257).

[679] Warner, *Indigo*, p. 86.

liked to dance with bunched fists and heels slap to the ground.'[680] The description of her domesticity encourages the reader to perceive Sycorax in a homely context. She is physical and powerful enough to build her house on the island again: 'She'd enjoyed the work of building her house; the floor or platform was made from palm trunks split and lashed with tough nebees from the forest, and she and Dulé climbed up on to it using the burls and warts of the great saman for footholds.'[681] She is the embodiment of the island. She breastfeeds Caliban, though he is not her biological son: 'Her milk was thin and whey-like, it needed the child's mouth to sweeten it. She cradled his weak whimpering head near her breast, and stroked his lips on her nipple again and felt the tide of love for this puny thing flood her from the knees up so that, when he took it between his blunt gums and began sucking again, she was able to nurse him as if she were truly his mother.'[682] Through Shakespearean references, we are aware of the play's cryptic account of Sycorax's exile from Algiers in Africa: 'for one thing she did / They would not take her life.'[683] This line from the play is difficult to interpret. What is it that they would not take her life for? Is it because she was pregnant with Caliban? Or is it because of her 'healing' powers? Who are 'they'? The play's ambiguous detail about Sycorax's life takes a different shape in *Indigo*'s world. Warner's Sycorax rescues Caliban, but she is suspected by other villagers of magic powers, enchantment, supernatural forces and infidelity to her husband: 'This, too, some people found miraculous. Her whelp, *they* (emphasis added) said, and she a monster's dam.'[684] The novel playfully complicates *The Tempest*'s ambiguous pronoun 'they'. Who does *Indigo*'s 'they' refer to? Are they Shakespeare's audience, the characters in *The Tempest*, the off-stage people of Algiers, the novel's contemporary readers,

[680] Warner, *Indigo*, p. 91.
[681] Warner, *Indigo*, p. 77.
[682] Warner, *Indigo*, pp. 87–8.
[683] Shakespeare, pp. 91–218 (p. 113), I.2.266–67.
[684] Warner, *Indigo*, p. 88.

or Warner's characters? We are constantly challenged on our received knowledge and presumptions.

Indigo unsettles us by exposing a disorientating view of the colonial encounter, which 'unhomed' the islanders. Sycorax is the dyer of indigo: 'Over a decade of dying, the indigo stained Sycorax blue; she couldn't wash it from the palms of her hands any more, nor from the cuticles and beds of her nails. A bluish bloom lay on her dark skin, blue-black as a damson when it's picked and fingers leave shiny marks on the maroon-purple skin underneath.'[685] The significance of this passage can be attached, firstly, to specific Shakespearean reverberations, namely 'the blue-eyed hag', which serves as another ambiguous detail about Sycorax. Secondly, it highlights the significance of Warner's stimulating use of colours, particularly indigo/blue. Warner refers to this conscious application of indigo as the colour of blueprints. Like the imagined map of the island, Sycorax's palms reveal the palimpsistic layering of the narrative. Her 'new' corporeal existence becomes one with *Indigo*'s textual body. In other words, both her body and the ink-like indigo merge, offering Sycorax as a text to be read. This argument is reinforced in a passage that describes the seizure of the island by the British. When they invade Sycorax's tree and shoots her, it seems that the narrative like her body becomes bullet pierced. The language drops, time slows down and we hold our breath since Sycorax's death has the power of terminating the textual body, of bringing the narrative to an end. The narrator says, 'the revolving of the world came to an end, space and time collapsed into a point and the point was there, where the tatters of Sycorax's pagne adhered to her flesh and burned her.'[686] This is the moment that two different histories clash, which is symbolically pictured in Sycorax's burning African garment. The violence caused to Sycorax's body forces a different time-space grid. She turns into a hoop, but this is the distorted shape of the narrative, of the

[685] Warner, *Indigo*, p. 90.
[686] Warner, *Indigo*, p. 77.

confluence of two different times and places within the island. Within this space, 'time was no other colour but blue, since distances were blue and water too'.[687] Despite the fact that Sycorax is buried, she never dies. One may argue that her distorted body carries the hidden bullet throughout the narrative. While Warner attempts to show the uncanny presence of the past in the novel's post-imperial Britain, this 'hidden bullet' echoes my earlier discussion of Warner's exposure of the colonial violence, particularly in relation to a female body.

4.3.2. Encountering Corpses: The Birth of Dulé/Caliban

Throughout the rest of this chapter I will discuss the doubling and the uncanny re-appearance of Warner's characters across the broad temporal and spatial span of the novel. This section investigates how Warner interprets and re-creates Shakespeare's Caliban. The 'un-homelikeness' experience of Shakespeare's 'thing of darkness' is significantly accentuated in *Indigo*.[688] Fleshing out Caliban, the narrative not only multiplies him, but also constantly renames him: In the precolonial and colonial periods, Sycorax names him Dulé, meaning grief, due to his orphanage and birth from his dead mother, and in contemporary settings of the novel, he dubs himself Georg Felix, Shaka, The Unnameable and Caliban. This resistance to being named calls into mind Phillips's unnamed Othello-like general. Dulé/Caliban's un-nameability and un-representability will be analysed in relation to his bodily experiences and his physical self. I explore how the evocation of the corpse and violation of bodily integrity intensifies the reader's corporeal connection with the text and disturbs any sense of somatic integrity. I would like to argue that through this disturbing identification with a dismembered and violated body, Warner engages our sympathy with the Other but at the same time distances us from the fragmented carcasses.

[687] Warner, *Indigo*, p. 77.
[688] Shakespeare, pp. 91–218 (p. 215), V.1.273.

Not only does Caliban make it back to the world of the fictionalized Caribbean but also, he moves, as it were, to the other side of the colonial divide and to our 'time' and 'place' where we stand. In *Colonial Encounters*, Hulme argues that Shakespeare's Caliban complicates the two discourses of Mediterranean and Atlantic. With his African mother who makes him Mediterranean on one side, and his name Caliban reminiscent of cannibalism on the other, Caliban carries his own double, but devilish inscription: both the Atlantic and the Mediterranean make him 'the monster that all the characters make him out to be'.[689] His monstrous characteristics are registered on both body and mind. As Hulme puts it, 'the difficulty in visualizing Caliban cannot be put down to a failure of clarity in the text. Caliban, as a compromise formation, can exist only within discourse: he is fundamentally and essentially beyond the bounds of representation.'[690] In *Indigo,* the Caliban figure intentionally appears in both Mediterranean and Atlantic frame of reference, in Caribbean 'then' and London 'now'. Warner also reproduces the anxiety induced by the name Caliban, which is a 'metathesis of "cannibal"'.[691] In Warner's novel, Dulé and Devil echo one another. In this respect, Zabus remarks: 'Besides evoking "devil" in Elizabethan calligraphy when "u" and "v" were one and the same letter, Dulé's name is also a botched anagram of the French deuil, which signals his people's bereavement.'[692]

As discussed in the previous section, following the exorcization and embodiment of Sycorax, what we observe next is the arrival of corpses to the shore. When children are swimming in the sea, they suddenly notice corpses, limbs, arms and legs which, as the narrative unfolds, belong to the slaves; they were cast to the sea by slavers since they were failing, or too weak. The 'human catch' that the sea is bringing to the beach is about twenty men and

[689] Hulme, *Colonial Encounters*, p. 108.
[690] Hulme, *Colonial Encounters*, p. 108.
[691] Hulme, *Colonial Encounters*, p. 107.
[692] Zabus, p. 150.

women who 'like fish stranded after a hurricane has suddenly swelled the sea'.[693] The hurricane, also echoing *The Tempest*, exposes the irretrievable loss of the dead slaves. The graphic account of their disintegrated corpses reinforces their unintelligible bodies:

> Some were almost whole, but waterlogged, so that even a friend would have found it hard to identify their poor carrion. Others had lost extremities, become shorn of nose and trimmed of fingers by nibbling fish, others were missing heads, arms and legs; one was a floating head on its own, with long curly hair, like a human octopus. Bones poked through the ribbons of their battered flesh; it was so torn that it might have been rags had they been wearing any clothes.[694]

The fragmentation of the slaves' bodies is depicted in a way to intensify their visibility and the ideological bases of violence inflicted on them. Upon examining the corpses, Liamuiga's villagers realize that the slaves had gashes around necks and ankles, a marker of dehumanizing brutality. The violence inflicted on a person's body signifies a transgression, but this transgression is double-sided: by the one who has committed the act of violence and by the one whose body has to pay the penalty for transgression. In *Crafting Flesh, Crafting the Self* (2006), John B. Lyon argues: 'Both the wounded individual and the observer desire to find meaning in the wound, but such meaning must be imposed from outside the body.'[695] This is an insightful argument indicating the need to contextualize both concepts of violence and transgression in order to attain 'some' meaning of the wounded body. However, the difference here is that the corpse is the ultimate site of the unintelligible and, thus, the meaning conferred upon a dead body is what we as the observers desire to comprehend. What I would like to argue is that *Indigo*, while aware of its own textual limitations of representing the other's body, attempts to re-animate them and to tell us a part of their lost stories. Full identification and sympathy is denied to the reader as these bodies, fragmented and scarred with gashes, never appear as a whole. Their mutilated carcasses serve as a site for the dismembered limbs of their stories.

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[693] Warner, *Indigo*, p. 79.
[694] Warner, *Indigo*, p. 79.
[695] John B. Lyon, *Crafting Flesh, Crafting the Self: Violence and Identity in Early Nineteenth-Century German Literature* (Lewisburg: Bucknell University Press, 2006), p. 16.

As discussed in Chapter One of this thesis, for Freud, the return of anything which has been previously repressed causes an uncanny feeling. Among the themes, motives and examples that Freud considers as the cause of an uncanny effect one can refer to the theme of doubling (the doppelgänger), the repetition compulsion (the factor of unintended repetition), the return of the repressed, the death drive, magic and sorcery. The world of *Indigo* is replete with all these themes. However, of utmost importance is the novel's connection with the dead. Encountering a corpse is considered as an uncanny experience mainly because the corpse is the limit of humanity; it is a negating site of subjectivity. How can we, then, perceive and conceptualize the body devoid of life? Husserl differentiates between two modes of body; body as a thing and body as a holder of subjectivity, or in other words, a living body vs a corporeal existence. According to Athena Colman, the corpse is 'a spatial-temporal marker of a subject which was'.[696] But then, how can this theoretical formulation of the corpse be contextualized in *Indigo*'s colonial context? What does the return of the colonial 'body' signify? In *Indigo*, the corpse as the site of a lost temporality returns and takes a life of its own. In its return, something of the long known but forgotten past slips into our consciousness. We find it uncanny as we become aware of its/our liminal presence. But then, what is this lost 'temporality'?

Amongst the dead landing on *Indigo*'s island, only one, however, gets a second chance to be brought back to life: Dulé/Caliban. Under the moonlight, Sycorax feels the pulse of a living body, a baby still alive in its mother's womb, a mother who is dead and ready to be buried; it is Caliban. Conjured up as 'unborn', he is first unseen, wrapped in the body of death. The following passage describes Sycorax's attempt to deliver Dulé/Caliban from his drowned slave mother: 'As soon as she had brought him into the night's soft air she set him down in a nest of grasses beside the cavey, who licked him clean of the creamy vernix that had preserved

[696] Colman, pp. 49–66 (p. 50).

his life in the water, and breathed on him and pawed his back until he drew breath where he lay on the ground beside the grave; Sycorax then packed all the leaves and grasses that were left into the wound she had made in his mother's abdomen and strewed her again with branches to keep her out of reach of carrion birds or other predators.'[697] Although Sycorax delivers, nourishes and raises Dulé, he does not feel that he belongs to Sycorax's island. Dulé belonged to a past unknown to everyone: 'Dulé developed an idea of the past that was foreign to the people among whom Sycorax had been born and raised; it was a lost country for him which he wanted to rediscover.'[698] He constantly evades the reader's scrutinizing eye. His detachment from the islanders of Liamuiga resonates with the image of the ladder. Dulé's art of walking up a suspended ladder symbolizes a part of him which remains unknown to Sycorax. He is from the place of darkness and he is not afraid of it.[699] His body cannot be accommodated in merely one temporal and spatial dimension: 'But Dulé knew that at the very moment of his emergence something inalienably his had been drowned alongside the body of his mother, and been irretrievably lost to him.'[700] Caliban never has an origin since he is from the non-place and non-time of the dead. As discussed, Caliban's dead mother is among the corpses that envelop the island. When the villagers in the island discover the corpses, the narrator tells us: 'still hushed by the conjectures the sea's *strange fruit* (emphasis added) stirred in them, they disbanded to fetch what was necessary.'[701] The term 'strange fruit' melancholically echoes the Jewish poet Abel Meeropol's haunting poem, which he composed after he came across a horrific photograph of two lynched black teenagers.[702] Billie Holiday later sang the lyrics. *Indigo*'s 'strange fruit' anticipates what the novel's contemporary Caliban angrily refers to as

[697] Warner, *Indigo*, p. 84.
[698] Warner, *Indigo*, p. 95.
[699] Warner, *Indigo*, p. 79.
[700] Warner, *Indigo*, pp.121–22.
[701] Warner, *Indigo*, p. 79.
[702] Timeline, *The Story behind "Strange Fruit," the Most Haunting Song about Race in America*, online video recording, YouTube, 5 December 2017 <https://www.youtube.com/watch?v=EcnTzwA0s2c> [accessed 15 October 2019].

racially motivated ‘black oppression’, but also it foreshadows the violent punishment of Dulé by the British settlers in the colonial context of the island.

The noises of the island become louder as the text takes us through the bloody battle between the Caribbeans and the British: ‘the fierce explosions of musket fire, the shrieking of the attackers, the yells and shouts and curses and groans of fighting men, their voices thick with fury, the different languages reduced to meaninglessness by the struggles, as men grappled, stabbed, battered, poked at one another's eyes and even bit one another in the combat at close quarters.’[703] As the novel’s first white settler Kit Everard puts it, in this battle, called the ‘Battle of Sloop’s Bight’ by the British soldiers, a new ‘chapter in the history of God’s kingdom come’.[704] Dulé is captured and punished to serve as an example for other ‘renegades’. In a letter to his father dated 1620, the English Commander Kit Everard marks the new history of the island and boasts of his capture of ‘the African’ who some of his men call ‘cannibal’.[705] Preferring ‘the lisping usage of the children, Caliban’, Kit writes that the slave ‘has already learned how to curse’.[706] Caliban is sentenced to ‘be slit in the hamstrings to be an example to those who would follow him and make him a hero to the people’.[707]

The question is why the narrative leaves a marker of a gaping wound, of gashes on Caliban’s body? Lyon observes: ‘The wound is a potent image; it intensifies our bodily experience, particularly our perception of body as subject and body as object.’[708] Caliban’s distorted body becomes the site of horror. It alters our perception of his physical identity and the self. But more importantly, this tangible violence causes ‘a radical division between subject and object’.[709] The site of a wounded body makes the viewer simultaneously sympathetic and

[703] Warner, *Indigo*, p. 196.
[704] Warner, *Indigo*, p. 199.
[705] Warner, *Indigo*, p. 201.
[706] ibid.
[707] Warner, *Indigo*, p. 200.
[708] Lyon, p. 14.
[709] Lyon, p. 15.

detached. *Indigo*'s invocation of the dead, an unfamiliar world which is contiguous to the home, distorts the time and space that we have long perceived as recognizable. A sense of 'new' cross-hatched view of space and time, mapped onto this Caribbean island, pulls us into a different conscious mode and increases our awareness of the text's bodily connection with the dead. We feel disoriented since we are outside our bodily dwelling and experience and view the world through the corpse, through the foreign body.

In another colored sub-heading 'Gold/White', our first encounter with the contemporary Caliban in *Indigo* is through an actor named George Felix. However, his appearance is mediated through Miranda, or to be precise, in a confrontational encounter with her. When Miranda is sent by the press to interview a French director, she finds a chance to take photos of the actors on the scene. However, this raises George's rage as he believes Miranda should have asked for permission. George yells at Miranda: '"Ah, Whitey just didn't get a chance to ask. And isn't that just the case with everything you gone and done over the centuries of black oppression? You never had the chance to ask – the slaves, the chain gang, the artists who got burned out making entertainment for you and looking real pretty for you, taking Whitey's junk, the white pigs' white junk".'[710] This intense moment, which follows the first encounter between the two, manifests George's long-held, three-century-old anger, as well as his affinity with his former self, namely Dulé/Caliban. George deliberately calls Miranda 'whity' despite 'the caramel flavour of her looks'.[711] The ferocity of his anger forces Miranda to enhance her awareness of political issues. In the final coloured heading of *Indigo*, 'Maroon/Black', the two of them meet again, almost twenty years later. George/Shaka says, 'I am the Unnameable, ha, which is why I know how to play Caliban.'[712] The contemporary Miranda watches George/Shaka play the role of Caliban on the stage when a female actress is

[710] Warner, *Indigo*, p. 264.
[711] Warner, *Indigo*, p. 267.
[712] Warner, *Indigo*, p. 394.

ranting Miranda's speech. In a deliberately ambiguous manner, the narrative blurs the line between *The Tempest*'s Miranda and *Indigo*'s: 'Miranda, watching, listening, shivered.'[713] The Unnameable in between acts tells Miranda that he is also tired of 'our fucking envy and your fucking guilt'.[714] They both decide to be 'marooned' and are now 'crossing the lines, crossing the squares, far out in the other's sea'.[715]

In both settings of *Indigo*, Caliban seems firstly to distance himself from Sycorax and later from the reader, as he and Miranda elope together. Zabus rightly says that 'Warner dwells only superficially on Caliban further illustrates the general move away from the Calibanesque politics of decolonization to address the twin issues of post- and pre-patriarchy'.[716] In other words, by foregrounding the deeper connection between Sycorax and the island, the novel stretches back into matriarchal prehistory. Warner decentralizes the concentration on Caliban favoured by most postcolonial readings and encourages the reader to go beyond colonial and postcolonial interpretations of *The Tempest*. She warns us that although the decolonizing movement brought to surface Prospero's imperialist attitudes towards Caliban, it tends to treat the role of women, particularly women of colour, with silence. While Zabus is right about Warner's departure from the 'the Calibanesque politics of decolonization', one might argue that the 'superficial' treatment of Caliban can be interpreted differently in relation to Warner's characterization of him. What I would like to argue is that The Unnameable's estrangement should be chiefly explained alongside his resistance to visualization, naming and characterization. Caliban's 'fleeting' presence also needs to be reformulated in relation to women's acknowledged voices in the novel. Conceptualizing the uncanny Nicholas Royle observes, 'something comes back because in some sense it was not *properly* (emphasis added)

[713] Warner, *Indigo*, p. 387.
[714] Warner, *Indigo*, p. 394.
[715] Warner, *Indigo*, p. 395.
[716] Zabus, p. 150.

there in the first place.'[717] But also what I would like to add to this is that something returns because it was not representable in the first place. Caliban constantly eludes description, visuality and, as I have shown in my analysis, corporeality. There is anxiety surrounding this character due to its indefinability, but also his objectlessness. In a way, one might argue that Caliban's return to the recent setting of the novel displays how we desire to re-envision him, but at the same time we perceive Caliban's personal transformation, his capability to resist outside forces and to enter the plot of his own life. We embody Caliban differently each time he returns, giving him a new shape to make him tell us something about us. His body stands as a site of our recognition and projection of anxiety. While this new corporeal shape takes on a new meaning and new personhood, we develop a different understanding of who we are in relation to this new embodied text. Thus, the question that the narrative seems to ask is whether Caliban is granted a new chance or we, as the audience, observers, and readers, are encouraged to look back again.

The multiple returns of Caliban, combined with changing roles of women in *Indigo*, 'unhome' and unsettle us since we are forced to constantly re-examine our positioning in history. To have a renewed glance at Caliban is to insert gender in our understanding of exile, displacement and home; it is to move away from those colonial/postcolonial frameworks which centre their discussions around Caliban at the cost of de-historicizing women.

4.3.3. Finding Home for the Self: Ariel and Miranda's Double Life

My discussion of the colonial *unheimlich* and the theme of women's exile in *The Tempest* now brings me to this section's argument of feminine resistance to patriarchal exclusionary force that drives the play's female characters away from their home and history. Both Miranda and Ariel, now in a female shape, return to *Indigo* and restlessly persist in the quest for a secure

[717] Royle, p. 85.

place called home. This section provides an analysis of Ariel and Miranda who, though spatially and temporally remote, serve as each other's double. *Indigo* seems to 'reverse' Ariel's lack of physical reality in the form of a spirit and Miranda's foreignness and self-unawareness as perceived in the world of *The Tempest*. As the story unfolds, the connection between the two becomes apparent throughout the novel: Ariel, Sycorax's adopted daughter in the pre-colonial Caribbean island, grows into a rebellious girl and explores an affair with the first white settler and Governor Kit Everard. Miranda matures into a young mixed-raced looking girl in the London setting of the novel and marries a contemporary Caliban. Besides the powerful agency granted to both by the narrative, a material dwelling serves to make possible their transition from childhood to womanhood. Investigating the links between psychological and physical home, this section shows how *Indigo*'s Miranda and Ariel depict anxieties surrounding both the home and the self. Domesticating both characters, the novel shows how they experience the comfort of the home but at the same time feel alienated within domestic settings. My argument for these two characters is thus twofold: I illustrate that the insecurity that the two feel is firstly related to their previously powerless presence in *The Tempest*. Secondly, Ariel and Miranda reach out to connect with 'the other'; both welcome sexual affairs with men for whom they have to change their perspective.

One of the foreign bodies, whose otherness is liberated, is Ariel. Like Caliban, Ariel is suffering from suppressed, 'imprisoned' humanness. But unlike Caliban, Ariel's sexuality and female gender are also suppressed. Ariel appears mainly as a male spirit in *The Tempest*, but also takes a female shape in the figure of a harpy. Shakespeare's Ariel reveals human traits when he says he pities those humans that Prospero is punishing:

ARIEL Your charm so strongly works 'em
That if you now beheld them, your affections
Would become tender.
PROSPERO Dost thou think so, spirit?
ARIEL Mine would, sir, were I human.

(*The Tempest*, 5.1.17-19)[718]

These lines manifest Ariel's connection to humanity, but also perhaps his desire to become one. *Indigo* purposefully embodies and feminizes Ariel. Shakespeare's sympathetic spirit returns in a female human shape in Warner's novel; however, she is the only character in the pre-colonial setting of the island who crosses the line between the English settlers and the islanders, the colonizer and the colonized. She materializes as fully human, reaches her full potential as a woman, and gives birth to a child. Sycorax adopts Ariel when one day Sycorax's brother brings an Arawakan girl with him for Sycorax to foster. Realizing that Ariel's father is dead and her mother has abandoned her, Sycorax decides to keep Ariel. Ariel is 'homeless, another stranger's child'.[719] Ariel finds home with Sycorax since 'the love for Ariel that grew in Sycorax was greater than any she had felt for the children she had borne'.[720] Ariel, as a young girl, prefers singing to speaking and is more 'gifted than Sycorax at inventing charms and tunes spontaneously'.[721] While it seems that the power/love dynamics between Prospero and the androgynous spirit Ariel is replicated in Warner's Sycorax and the female Ariel, the differences make the two pairs diverge rather than converge. In Warner's story, the connection between Ariel and Sycorax is a mother-daughter bond and Sycorax's possessive affection for Ariel drives the tension between the two. Sycorax already knows that she 'must let the young woman leave'.[722] Despite her reluctance to allow Ariel her independence, Sycorax never wants Ariel to be imprisoned. Unlike the master-servant relationship between Prospero and Ariel, the mother-daughter connection makes the two equally potent figures. Sycorax can now better

[718] Shakespeare, pp. 91–218 (p. 199), V. 1.17–19.
[719] Warner, *Indigo*, p. 96.
[720] Warner, *Indigo*, p. 105.
[721] Warner, *Indigo*, p. 106.
[722] Warner, *Indigo*, p. 128.

acknowledge her own power owing to 'Ariel's presence as her pupil and heir'.[723] When Ariel turns twelve, Sycorax decides to teach her 'more than the arts of making indigo'.[724]

Compared to Dulé/Caliban, Ariel seems to develop a more fluid identity since, while acknowledging her difference, she does not want to search for her roots. Whereas Dulé constantly casts his eyes to the past, searching for his origins and homeland, Ariel is unwilling to be distinguished from the islanders. She takes solace in her unknown past and dead parents: 'She refused to discuss her difference from the people who had adopted her; her Arawak bearing and colouring, her height.'[725] However, Ariel's sense of home and self-assurance is not disturbed until she begins to imagine herself a 'different' future; until she desires to become one with the Other, the 'foreigner'. Sycorax senses that Ariel seems to hide something inside, something that Sycorax can never know or possess: 'that spirit of hers coiled inside.'[726] Ariel's concealed spirit wants to set itself free once again. Immobilized by her dilemma, Ariel is split in two.[727] She becomes estranged to herself: on the one hand, her attachment to Sycorax and the land weighs her down; Ariel wishes she could 'defy the bonds that tied her to the earth', namely to Sycorax's island.[728]

Ariel, on the other hand, looks into the future, in search of change and her freedom from Sycorax's grasp. Out of love, hatred and rebellion against Sycorax, Ariel makes love to Kit Everard, the first British settler on the island. She gives birth to her mixed-raced boy, Roukoubé , meaning 'Red Bear Cub'.[729] According to Zabus, 'In Warner's text, Ariel moves between two sources of power – Kit and Sycorax, both exacting rulers enthralled to their passion for her – and prefers free-floating, as she does at the Hot Springs.'[730] For Kit 'Roukoubé was a mongrel

[723] Warner, *Indigo*, p. 107.
[724] Warner, *Indigo*, p. 107.
[725] Warner, *Indigo*, p. 115.
[726] Warner, *Indigo*, p. 106.
[727] Warner, *Indigo*, p. 152.
[728] Warner, *Indigo*, p. 160.
[729] Warner, *Indigo*, p. 172.
[730] Zabus, p. 153.

whelp, the reminder of his weakness and Ariel's strangeness'.[731] Ariel's estrangement within her adopted home island, it can be argued, increasingly forces her to imagine and materialize a different life: the birth of her son, as I would like to argue, liberates the male spirit inside. The baby with his 'creamy colour of a peanut kernel' is now the bearer and embodiment of difference.[732] He is the result of the confluence of his parents' different histories. Following her son's birth, the anxiety surrounding Ariel's character is verbalized as 'darkness', especially when Dulé senses Ariel's potential danger to the life of islanders. He says: '"I'm not afraid of the darkness, and I know what fear is. I look hard at what scares me and face it, whatever it is, however strong. As I'm facing you now, my sister".'[733]

Ariel's conscious decision to have an affair with the white man decidedly changes the course of history. As discussed at the beginning of this chapter, Hulme distinguishes between Mediterranean and Atlantic discourses as the time of Columbus's voyages and suggests that the Caribbean hurricane, unlike its Mediterranean counterpart tempest, is not governable. Thus, the very fact that the play is titled *The Tempest* makes the audience expect transformation and positive changes by the conjured tempest. Significantly, one may argue that Ariel, Shakespeare's airy spirit, is made of the same element as the tempest he raises in the play. This suggests that the encounter between the shipwrecked survivors and the islanders, which is made possible in Shakespeare's play, is Ariel's *work.* Something along the same lines converges upon Warner's Ariel and her power of connecting the two sides of the colonial divide. However, I would like to refer to a meaningful textual change in the context of *Indigo*. While Shakespeare's Ariel raises a tempest with its Mediterranean reverberations, Warner's Ariel is introduced to us from the Atlantic side. By changing Ariel's gender, Warner makes the spirit

[731] Warner, *Indigo*, p. 172.
[732] Warner, *Indigo*, p. 172.
[733] Warner, *Indigo*, p. 117.

fertile and gives her ability to 'choose' motherhood. Her son can be interpreted as a linkage between past and present, patriarchal and matriarchal, colonial and postcolonial.

Gradually Ariel's de-domesticated self finds it difficult to contain her double life within her. Ariel becomes quieter and only sings her airy tunes. Sycorax would only curse, partly because of physical pain after being shot, partly due to her realization of Ariel's betrayal. Ariel's baby is 'voluable' as 'he snuffed and sighed and grunted and bawled' and Kit's language is 'bitter in her mouth'.[734] When the islanders wage a war against the British settlers, Ariel runs away with her baby tied to her chest and with Sycorax on her back. However, 'Ariel can't move fast with her double burden'; her 'double burden', namely Sycorax and Roukoubé, her past and present, is tied to her body.[735] Ariel carries her son like a joyful guilt, a burden that she does not want to leave behind, a burden of whose blame, guilt and self-reproach she does not want to be purged. However, Sycorax loosens herself from Ariel's back and asks her to run. Sycorax finally lets her go, echoing Shakespeare's Prospero. In order to prevent the British guards from following Ariel, Sycorax makes terrifying noises, but the guard cannot put up with her cries of pain and anger anymore and shoots her dead:

> Ariel clasps Roukoubé and runs towards the sea; the shadows conceal her, she hears the shot, but then she splashes into the shoals and turns to run along the tideline to keep her bearings in the dark. The silver water shatters under her feet, the child bounces as he rides on her breast, and she no longer hears Sycorax, only the pulse of the sea as it breaks in frills on the smooth and shiny sand, the splash of her stride and the drumming of her heart as she makes for the forest to the north, her back turned to the bay where the English ship rides at anchor, where the sea battle will take place.[736]

The passage paints an image of Ariel with her back turned to the island's bloody history, which is going to engulf every islander's life. Sycorax's body dies here but her voice constantly haunts the island. Ariel disappears, but her presence is only sensed through hearing: we only 'hear' her and hear about her. She becomes part of the noise texture of the island, and

[734] Warner, *Indigo*, p. 173.
[735] Warner, *Indigo*, p. 188.
[736] Warner, *Indigo*, p. 190.

the guardian of Sycorax's tomb by the saman tree. The narrator tells us that she never spoke again, but only 'opened her mouth to sing tonelessly after … well, after many things the details of which are best forgotten'.[737] The ellipses following the 'toneless songs', which Warner purposefully employs in this line, invites us to listen over and over to hear and perceive Ariel's silence. Ariel's story conveys a deep sense of melancholy and yearning; her search for a home, which can accommodate her new maternal existence, fails; she is doubly alienated due to her gender and skin colour. The island's new masculine, colonial identity forces her to experience alienation from the self, taking away her corporeal feminine body; she dissolves, once again, into the noises of the island.

In contrast to Ariel, Shakespeare's Miranda is re-introduced to the reader from a different time and place; she returns in contemporary England, but seems to carry an Ariel within. Her character represents a renewed quest for acknowledging women's place in colonial history, echoing Ariel's power to link histories and to join women's varied experiences. Miranda's connection to the island in *Indigo* comes through her father, Kit Everard, the first British settler's namesake. Miranda's father, Kit, is mixed-race, the son of Anthony Everard and an islander Estelle Desjours. He carries a trace of Liamuiga or Enfant-Béate in him having '"a touch of the tarbrush' from his mother's Creole blood"'.[738] Kit's mother Estelle one day mysteriously disappears after she has gone swimming off Belmont's southern shore. Her disappearance and death are later echoed through Xanthe's disappearance in the mapped waters. Following the strange circumstances of Estelle's death, Anthony Everards decides to move back 'home' to England with Kit. However, the novel does not uncover its twists and turns at the beginning. *Indigo* begins with Serafine Killbree or Feeny telling a story to a young girl named Miranda in their private garden in London. Warner gives us a clue about her story's

[737] Warner, *Indigo*, p. 211.
[738] Warner, *Indigo*, p. 23.

connection with *The Tempest* when we notice Serafine and Miranda sit on a bench close to 'the huge marble log that lay athwart the lawn like a shipwrecked spar'.[739] This line is evocative of the play's shipwreck and the haunting presence of the past in their *proximity*, but also of the transformative power of Serafine's storytelling. Referring to the marble log, the scene draws our attention to the link between memory, past and story: 'Miranda fancied that Serafine had something to do with the change that had overtaken the tree's nature and turned it into a rock; in her stories everything risked changing shape.'[740] The story that Serafine tells Miranda connects both of them to Shakespeare's enchanted island and highlights Prospero's vanishing power, as both Miranda's father and the prime mover.

The Tempest's Miranda is never domesticated; she is always portrayed outside a familiar domesticity. She does not remember her home in Milan, apart from a faint memory of her being surrounded by five women. For Miranda this distant memory is insubstantial to bestow her with a sense of identity. Her self-recognition in relation to household family is lost. We know nothing about her mother and her childhood. The story about her home remains concealed. Shakespeare's Miranda is 'foreign' to the audience, since she is more of an islander who, unlike the island denizens, is honoured with a human shape. Equally troubling is Miranda being a stranger to herself since she has never known one of her kind. She says to Ferdinand: 'I do not know / One of my sex; no woman's face remember / Save from my glass, mine own.'[741] She has never known 'difference' or the Other apart from her own image in the mirror. Her identity is a projection of overarching masculine desire and patriarchal anxiety. Subsequently, Miranda's status as both a human and a woman is questionable, if not baseless. The heterosexual normativity implied in the predetermined relationship between Miranda and

[739] Warner, *Indigo*, p. 4.
[740] Warner, *Indigo*, p. 4.
[741] Shakespeare, pp. 91–218 (pp.159–60), III.1.49–51.

Ferdinand as well as Renaissance feminine virtue of modesty illustrate how Miranda though ignorant of herself, is already interpolated as a heteronormative woman.

Consequently, Miranda's return to *Indigo* and to our time can be interpreted as her desire to find home, a place invested in a family stability. In the novel, the very household which is never portrayed in *The Tempest* comes to view. However the image of her early life does not locate her on firm ground either. In the first colour-titled section 'Lilac/Pink', the reader is immediately introduced to Miranda's home and parents, Kit and Astrid, in London when she is aged six: 'As Miranda was slipping her fingers into her father's warm gloved hand and was following him out of the door, she heard a cry from the kitchen; her mother was dragging out the kitchen drawers one by one and banging them in again, till she jerked at one so hard it fell out of the dresser altogether and the cooking utensils inside crashed on the worn lino in a twisted heap of knives and ladles and pierced spoons and potato mashes and meat-mincing discs of different gauges.'[742] This noisy household exposes the existing tension within her domestic life. While Miranda seems to be closer to her father, her mother becomes increasingly estranged from both Miranda and Kit towards the end of the novel, as Miranda reaches her forties. As a child, Miranda tries to intervene, to make her parents happy and prevent them from arguing, but 'she would never know if her interventions weakened the savagery of their clashes'.[743] She is not 'at home' as this domestic environment which is not invested with a sense of belonging. She moves to Paris and when her grandfather Ant and his daughter Xanthe arrive to bring her back to England she says: '"Mum and Dad want me to be here, I know. To wait for them".'[744]

Serafine, on the other hand, takes care of Miranda. While Miranda's early childhood seems to display a continued estrangement of Miranda in her domestic environment, Serafine's

[742] Warner, *Indigo*, p. 15.
[743] Warner, *Indigo*, p. 18.
[744] Warner, *Indigo*, p. 250.

stories illuminate for Miranda what lies ahead and the ways she can navigate her path through ordeals. As Miranda grows up she learns how to go through the hardship of life. In 'The Silence of Sycorax', Warner writes, 'Serafine is a captive of the colonial world and there is no other way she could be - in those times, at the beginning of the twentieth century - but at the same time her stories open up alternatives for Miranda.'[745] Miranda in both *Indigo* and *The Tempest* listens to stories. Whereas in the play, Prospero tells stories about the past which until then he had withheld from Miranda, Serafine tells stories about the future. Shakespeare's Miranda is hoping to know who she is through her father's twelve-year old secret. Conversely, Serafine's stories do not confer a fixed identity on Miranda, but open up ways and alternative life paths to her. Unlike her Shakespeare's precursor, Miranda is given space to err, to disagree, to fall in love and to choose to be a mother. Miranda develops a sense of identity amongst contradictions, amongst the muddled household, in between her parents' love-hate relationship: 'So much contradiction can twist a smile, she was to learn in the confusion of her growing up. A handwave can mean hello and goodbye, laughter can sympathise or mock alike, when someone lays a hand squeezingly on another's arm, it doesn't always reassure – it sometimes coerces.'[746]

We follow Miranda's maturing, from her early childhood to her forties when she meets her Caliban-figure husband. While her childhood and parents' constant quarrels make her interrupt, talk so loud and become 'deaf to tremors and to nuances', Miranda gradually develops a sensitive character. She shows understanding of racial issues as well as a sense of guilt for black oppression that George Felix or Caliban – who later marries Miranda – initially accuses her of. Miranda's aunt-sister Xanthe, on the other hand, mocks Miranda's sensitivity and guilty conscience: '"Anyway, how can you feel guilty about something you had nothing to do with? All that stuff about oppression ... Miranda! It happened three-and-a-half centuries ago

[745] Warner, 'The Silence of Sycorax', pp. 263–69 (p. 267).
[746] Warner, *Indigo*, p. 42.

[...] It would be absurd. And now you believe - because of this uptight fucker Felix - that you've got the blood of ten million slaves on your hands".'[747] Xanthe's young-age death, in a similar fashion to Miranda' Creole grandmother Estella, might be interpreted as a punishment for her indifference, arrogance and invulnerability. However, Xanthe's emblematic warning '"guilty is unhealthy anyway"' to Miranda encourages both Miranda and the reader to go beyond the rhetoric of apology and guilt. It is not until Miranda is capable of leaving behind this sense of self-blame and self-hating that she is granted with Caliban's love. Both Caliban and Miranda learn to forgive. In this respect, Zabus argues that 'by bringing Miranda and Caliban together, Warner restores the complexity of interracial relations obscured by Prospero's domination'.[748] It is no coincidence that Miranda, in a meta-relation to *The Tempest*, goes to the theatre to watch George Felix, or Caliban on the stage. Both Miranda and the reader are given a chance to 'see' the play in a new light. It offers us a renewed *vision* of something long familiar.

The psychological insecurity that both Miranda and Ariel experience within the confines of their physical home can be also connected, in hindsight, to the roles they played in the past. In *Indigo*, the identity quest that both Miranda and Ariel depict can be interpreted as 'an attempt to return to the self, to know the self and feel at home with oneself'.[749] The connection that the narrative makes with the play's disempowered characters of Ariel and Miranda is physically and sexually empowering, but it is reinforced through a material reality of their abodes. Both characters in *Indigo* are equally caught in dilemmas of spatiality and temporality since they desire to bond with the Other. Unlike Ariel who, as a result of her double exclusion, is incapable of finding peace with her othered self, Miranda's desire to feel 'at home' is granted in a paradoxical running away or marooning.

[747] Warner, *Indigo*, p. 279.
[748] Zabus, p. 145.
[749] Connon, p. 20.

4.3.4. Serafine as Sycorax's Double: Home in Writing

The final section of this chapter focuses on the role of Serafine and her doubling connection with Sycorax and concludes by discussing the connection between story and home. *Indigo*, as both the colour of ink and the novel's title, produces or more accurately weaves its pattern across its narrative time and space. In a similar way to Dulé 'then' and Caliban 'now' or Ariel 'then' and Miranda 'now', *Indigo* generates its most powerful pair, Serafine and Sycorax. Serafine, as Warner's addition to the original characters of *The Tempest*, is a displaced Caribbean story teller whose existence is inside and outside *Indigo*. This section explores how *Indigo* transforms its original source *The Tempest* into something rich presenting qualities with a newness and difference. I attempt to demonstrate that the confluence of these intertextual links and the coexistence of past and present throughout the novel attempt to locate the 'origin' of home in writing.

The text is replete with clues that connect Sycorax and Serafine. Both Sycorax and Serafine are from the same Caribbean island. Sycorax, though buried in the island, never seems to die. Serafine, on the other hand, lives on through centuries. She moves to England with Miranda's father and grandfather. The ending of Sycorax's life and the beginning of Serafine is deliberately blurred. Indigo, like some blue ink, has stained Sycorax's palms: 'Over decades of dying, the indigo stained Sycorax blue; she couldn't wash it from the palms of her hands any more.'[750] Similarly, Serafine's palms reveal a map to be deciphered by Miranda: 'Serafine's palms were mapped with darker lines as if she had steeped them in ink to bring out the pattern.'[751] Serafine's story of a daughter she has left behind in the island echoes Sycorax's Ariel who guards her mother's tomb silently. Both the island and Sycorax's body carry the scar of violence done to them. In *The Tempest*, Sycorax is enigmatically, but also disapprovingly

[750] Warner, *Indigo*, p. 90.
[751] Warner, *Indigo*, p.4.

called a hoop. In *Indigo*, this Shakespearean detail is given a twist; Sycorax turns into a hoop due to the settlers' invasion and attack; she is shot in her pelvis which later results in her having one shorter leg and a hooped shape. Serafine also carries the scar, the aching hip.[752] The final bullet that seems to exterminate Sycorax's already wounded body is heard from afar; it reverberates through the forest, merging in the noises of the island. Her death in the text happens, as though, off-stage. What I would like to argue is that *Indigo* breathes life into Sycorax again: Serafine not only embodies Sycorax's personal transformation, but becomes a means of self-expression through the stories she tells. Serafine echoes her inextricable connection to the figure of Sycorax when she says: '"My struggle against the darkness down below," she'd say, laughing. "My tree of life. What goes down, must come up. One way or the other, Miranda, nothing on this earth ever do die. Nor goes to waste neither".'[753]

The narrative animates the violated land through Serafine and articulates its history in colour. The site of deformity and violated body is manifested in the shape of Sycorax's island too; the narrator says: 'Columbus had marked the twin volcanoes on his map when he first saw them side by side, one a smaller echo of the other. He called them after the Saint who doubted Christ, Thomas, because also fancied he saw, in the fissures on their slopes, three gashes on one island and two on the other [...] he counted them as the five wounds of the Saviour.'[754] The five gashes disturbingly foreshadow the cuts around the dead slaves' necks and ankles, Dulé's crippled legs and Sycorax's bullet wounded hip, which gives her 'shooting pains in her back and shoulders'.[755] The island is Sycorax's body, her collective body. When the narrative tells the reader that Sycorax 'and the island have become one', it becomes clear that Serafine's stories can link the island and Sycorax as the source of the noises; the narrative becomes a site

[752] Warner, *Indigo*, p. 234.
[753] Warner, *Indigo*, p. 50.
[754] Warner, *Indigo*, p. 102.
[755] Warner, *Indigo*, p. 164.

where, as Warner says in a different context, 'story and body, semiotic and somatic, are intertwined'.[756]

The storyteller for Warner occupies a place simultaneously inside and outside her society.[757] This is essential as a storyteller should be sympathetic with the characters but also understanding of her audience/hearers. Serafine changes the elements of her stories for her Miranda: 'But this savage story isn't seemly for the little English girls, so Serafine has adapted it, as storytellers do.'[758] Serafine's borderline status incorporates her own story as one of the many who want to belong and feel included. She holds together the scattered, dispersed 'limbs' of the islanders' stories. Consequently, Serafine is not only the link between the Caribbean and England but also yokes the two worlds of the dead and the living. She is on the threshold of the narrative. Her never ending life defies the laws of space and time but at the same time manifests her existence in the textual body. Relatedly, Caliban and Miranda's child is named Serafine, which suggests that a potential storyteller will pass on Miranda and Caliban's legacy.

Indigo attempts to represent otherness and alterity, but without violating difference. The somatic or corporeal connection that *Indigo* creates with these foreign bodies, which are largely women, is significantly reinforced by the use of sensory stimuli. We are constantly required to respond to colours, noises, even scents. The colours of Warner's story are not flat, but rather they are laden with emotions, life, time and place. Our eyes are continuously bombarded by the visual, millions of colours, shapes and ever-changing motion. We have to hear, but mainly listen actively to the noises throughout the narrative. *Indigo* resists total intelligibility; it frustrates the desire to see, not by hiding but by displaying too much. Thus, this island can never exist unless we as readers take an active part in imagining and envisioning it and try to

[756] Marina Warner, 'Sites of Desire', review of Peter Brooks, *Body Work: Objects of Desire in Modern Narrative*, in *Signs & Wonders: Essays on Literature and Culture* (London: Chatto & Windus, 2003), pp. 169–74 (p. 170).
[757] Warner, 'The Silence of Sycorax', pp. 263–69 (p. 266).
[758] Warner, *Indigo*, p. 224.

listen to its noises or stories which attempt to cohere. Every 'body' is bearer of meaning and the reader constantly has to understand his or her position and disposition in relation to this foreign body. In this respect, Julia Kristeva's reading of Freud's *The Uncanny* can be illuminating. She says, 'strangely, the foreigner lives within us: he is the hidden face of our identity [...] By recognizing him within ourselves, we are spared detesting him in himself.'[759]

Yet, once summoned, where do these foreign bodies dwell? To what place and time do they belong when the world of *Indigo* has no material fabric to offer but its textual reality? In '"Baseless Fabric": London as a "World City"', Crystal Bartolovich argues that her search for Shakespeare's enchanted island ends up 'nowhere'. She says: '"Nowhere", in other words, encourages the imagining of anywhere as one's own proper place.'[760] As discussed earlier in this chapter, the geographical duality of *The Tempest*, suggested in Mediterranean and Atlantic coordinates, frustrates not only an attempt to locate the play's setting but also the representability of the islanders' origin. In *Indigo*, Warner reproduces, in Peter Hulme's words, *The Tempest*'s 'topographical dualism' across time and place, and establishes a sense of continuity between London 'now' and the Caribbean 'then', depicting the impossibility of disentangling the two. As Hulme puts it, 'history is indivisible' and *Indigo* constantly invites the reader to reflect on the connection between the two settings, which cannot be held apart.[761] Consequently, *Indigo* reconstructs home as both near and far.

Indigo deliberately confounds the border between reality and imagination by relocating the source of origin for the island and islanders in the accurately mapped, but non-existent Caribbean island of Liamuiga. But, most significantly, Warner reveals that the roots of the fictionalized island originate from/in a female body, namely Sycorax, whose silenced history can only be heard and passed on if we listen closely to *Indigo*'s storyteller, Serafine. Referring

[759] Kristeva, p. 1.
[760] Bartolovich, pp. 13–26 (p. 18).
[761] Hulme, *Colonial Encounters*, p. 56.

to the uncanniness produced by obscuring the line between imagination and reality, Freud considers the *unheimlich* as 'when a symbol takes over the full functions and significance of the thing it symbolizes'.[762] Applied to the context of *Indigo*, I would like to argue, this is the moment that literature and home become one. *Indigo*'s homeward gesture in writing creates an uncanny and unhomely feeling since it attempts to demonstrate the un-representability of the home outside the narrative. Warner invites us to include perspectives of the outsiders in narratives of home and, as a result, genders and 'engenders' new conceptions of home. *The Tempest* can be interpreted as a desire to return home. However, while this desire is fulfilled at the conclusion of the play, or at least we, as the audience, are told so, *Indigo*'s constant movement between two different coordinates of home never stands still. Using *The Tempest* as its pre-text, *Indigo* moves 'beyond' Shakespeare's play and positions itself simultaneously before and after the play. *Indigo* does not merely 'change' or transform what the original text communicates to us, but it tells a 'different' story about the 'original'. While the novel enfleshes these displaced characters, it pauses on their silences, making us wonder whether the island's 'noises', in Spivak's use of the word, can 'speak'.[763]

Conclusion

Throughout this chapter, I have discussed how the theme of *unheimlich* can illuminate our reading of *Indigo* and interpretations of the *place* of home. Rewriting Shakespeare's *The Tempest*, Warner addresses issues of (un)belonging and displacement reverberating in the play, which stands against the background of colonial history. Recognizing the colonial *unheimlich* and the unsettledness of Shakespeare's characters, in particular women, I discussed, *Indigo* accommodates alterity. By summoning 'foreign bodies', those whose existence is denied, blurred or minimized in *The Tempest*, and accommodating them in the writing space, Marina

[762] Freud, pp. 121–162 (p. 150).
[763] Spivak, 'Can the Subaltern Speak?', pp. 271–313.

Warner's *Indigo* depicts characters' constant estrangement and domestication and thus unsettles any straightforward perception of home. The *unheimlich* can be used as a metaphor to enflesh these displaced bodies, their historical, but non-physical reality, and to communicate the elusive.

This chapter has argued that the notion of home should be understood in relation to gender and race. Colonial and postcolonial theoretical structures, following the decolonizing era, have helped us to re-examine colonialist discourses, which set in motion underlying political dynamics of the relationship between Shakespeare's characters. One such significant reading of the play, which this chapter has constantly referred to, is George Lamming's *The Pleasures of Exile*. I have discussed how *Indigo*'s literary response to Lamming's text highlights the significance of revisiting the imperial past across the colonial divide. However, drawing on Spivak's 'Can the Subaltern Speak?', this chapter has suggested that we need to go beyond a postcolonial framework in order to be able to differentiate between various individual experiences, mainly of women, which *The Pleasures of Exile* excludes from its masculine resistance to colonial hegemony.

Indigo traces back the origins of Shakespeare's enchanted island to a different beginning, one that restores the island to *The Tempest*'s exiled, silenced and dead female character, Sycorax. With her return, as I discussed, we need to listen again to the 'noises' of the island and to re-think the connection between the figure of the foreigner, in particular women, and his/her relation to home, land and nation. *Indigo* reveals that Sycorax's experience of land dispossession entails her loss of voice and place in history. The analysis of the novel has demonstrated the difficulty of giving voice to, in Spivak's term, 'the subaltern'. The novel invites the reader to locate home in writing, listening to the anxieties of not only *Indigo*'s displaced female storyteller, but also of those who inhibit the world of her stories.

Conclusion: Postcolonial *Unheimlich*: Posing a Threat to Its Own Configuration

It has been the aim of this thesis to investigate the unhomely in the post-imperial British novel, discussing the ways in which the reader encounters unsettling memories of colonial times in contemporary British writing. This thesis has shown how home can be understood in negative

terms, in relation to what has been negated; this negation can take different shapes and forms; it could be the refusal to recognize a different race, gender or class. I have demonstrated how the post-imperial British novel offers a conceptual starting point for the examination of the home's boundaries and its place in contemporary British fiction; it problematizes conventional definitions of home, tackles issues of geographical and psychological disorientation and shows how 'not-at-homeness' can surface in relation to subject formation and other political or cultural spaces. The post-imperial British texts in this thesis bring into focus a space where one can feel no sense of comfort with their identity, and with which one struggles to connect emotionally and physically. I have developed a postcolonial framework – the postcolonial unhomely – with which I have explored the notion of subject formation in conjunction with belonging, nation, national identity, gender, race, class and ethnicity. This list is by no means exhaustive, but captures some of the main sites where we can perceive estrangement and unsettledness. By discussing what that unhomeliness 'contains', this thesis has aimed to develop other ways in which we can politically and morally re-think the notion of home. I have shown how it is vital to have a postcolonial approach to Britain, which was formerly one of the most powerful empires in the world. It is also significant to discuss how these writers from 'within' have challenged the nation and its elusive self-definition of Britishness. Every writer in this thesis has approached the question of home and belonging from a different angle, incorporating their own views, personal backgrounds and individual experiences into their perspectives on 'home'. Therefore, the conclusion of this thesis aims to summarise what the postcolonial unhomely has revealed to the reader in each chapter and discusses the final stage of the *unheimlich* in this thesis.

The question is where this thesis's 'unconventional' search for home has taken us? This study has used the concept of *unheimlich* (translated as uncanny, unhomely or unhomelike) to analyse the ways in which post-imperial British literature renders England unfamiliar. England,

as I have discussed in the course of this thesis, can be characterised as being in a state of transition; turned into a postcolonial subject, England is itself in search of home. The authors whose novels have been studied throughout this thesis interpret this ambivalence around the notion of home in terms of their own cultural specificity. Their take on imperial history reveals their own positioning in contemporary England as well as what they hope to challenge, namely the political or social boundaries that they attempt to defy. According to Trinh T. Minh-ha, 'each work generates its own constraints and limits' and, thus, writing 'on the edges' breaks down resistant structures within the text and breaches containment and categorization.[764] Minh-ha mainly considers borderline writing to be the product of crossing geographical, national, linguistic and disciplinary borders. By exposing the unhomely moments of the imperial past, these writers, in Bhabha's words, 'intervene', transforming the uncanny, unrecognizable territory into the habitable, productive space where different identities can be inscribed.[765] However, their varied literary and personal orientations display the unhomely at different crossroads of literature and history.

Julian Barnes's *Arthur & George* exemplifies this uncanny strangeness in the representation of England and Englishness. Barnes's critique of Britain, in particular the Thatcherite years, exposes the nation's failings in coming to terms with the loss of the Empire. The novel displays how Britain, by encouraging Victorian ideals or nationalistic and jingoistic affiliations, makes it difficult for ethnic minorities to feel at 'home'. The invocation of the Edalji family story and their unhomely house serve as a historical metaphor for England's exclusionary practices designed to secure its political borders. He attempts to diversify our understanding of 'home' by averting the nation's insistence on the use of race or ethnicity; this insistence, as he shows, tends to segment its members, creating minorities or majorities. He

[764] Trinh T. Minh-ha, *Framer Framed: Film Scripts and Interviews* (New York and London: Routledge, 1992), p. 116.
[765] Bhabha, *The Location*.

critiques the England, which, now situated between its imperial past and its present revival of Victorian definitions of Englishness, narrows the space of home and belonging within the nation.

While Barnes looks 'inside' England and shows the racism that arises from a limited view of Englishness, Phillips goes 'beyond' the immediate context of England, showing a persistent problem of home and belonging. He participates in constitution of the country's sense of nationhood and English identity, but at the same time looks 'outside' England and searches in the Black Atlantic for a sense of literary and cultural identity. This thesis's locating the postcolonial *unheimlich* in Phillips's work has taken us through Du Bois's double-consciousness. I discussed how this sense of unhomeliness, which double-consciousness evokes, resonates deeply at the core of the black Atlantic literary tradition and offers the possibility of a non-essentialist post-imperial or post-racial identity for the Black Diaspora. For Phillips, a sense of 'home' and 'belonging' is grounded in a relevant literary tradition, which accommodates writers 'who don't fit comfortably into a national tradition, who, for whatever reasons in their work or individual selves would resist being grouped around race, which seems to be an increasingly irrelevant term in talking about literary culture or literary practice'.[766] If the rigid rules of the nation cannot accommodate everyone, as Phillips seems to suggest, we need to change our perspectives of 'home'; he encourages a model that allows plural ways of being in place/space.

Warner's *Indigo* both appropriates and radically rewrites Shakespeare's *The Tempest*, in order to probe more deeply some of the issues about race, slavery, gender and different modes of existence raised by the play, but which in *The Tempest* are blunted by the ruling ideology. Warner reactivates the marginalised subjects and spaces, including women's subjectivity and agency as well as the specifically Caribbean physical and cultural location of

[766] Phillips, 'Other Voices', 112–40 (p. 122).

the narrative. She foregrounds the presence of Caribbean history and culture 'inside' Britain. I have argued that *Indigo* urges us to be aware of postcolonial approaches that tend to reproduce the binary of the colonizer and the colonized, as Warner deliberately confounds this division between the two by showing the continuity of one time-space grid into another, merging the history of the Caribbean with that of Britain. This suggests that a postcolonial approach should incorporate gender, race and sexuality into narratives of home, but without reproducing another binary frame of thinking that reinforces the separateness between different histories of colonialism. She seems to suggest that we need to go beyond a postcolonial structure since the term postcolonial presupposes a division; the complexities of British society today refuse to be reduced to a binary outcome: 'imperial and post-imperial'. By inserting sexual difference and differentiating between women, Warner attempts to connect different histories, between which most postcolonial structures tend to form a boundary, along the colonial divide.

This thesis has looked at three writers whose works identify as what I have dubbed the 'post-imperial British novel'. The Introduction to this study attempted to explore the ways in which post-War, post-imperial writing revisits unsettling histories of the colonial past, the Holocaust, and other forms of subordination, particularly of women, and shows their uncanny presence in the space of the British nation today. As mentioned in the Introduction, while the three studied novels in this thesis bring into focus the changing contours of home and identity in the decolonization era, particularly around the turn of the twenty-first century, the post-imperial British novel identifies a continued discourse surrounding the need for Britain's national image to incorporate its disturbing histories, which it forcefully suppresses. Alongside writers such as Phillips, Warner and Barnes, there are several other authors who successfully negotiate the postcolonial unhomely, which is opened up by the discrepancies between Britain's enforced multicultural present and suppressed colonial times. Writers such as Bernardine Evaristo, Zadie Smith and Andrea Levy challenge Britain's efforts of tightening its

national and political borders at the cost of supressing and forgetting the imperial past. In *NW* (2012), for instance, Smith renders Britain as an unhomely place, familiar and strange at the same time, and demonstrates the characters' simultaneous attachment to and alienation from Britain, challenging notions of race, class and gender. Evaristo's *Girl, Woman, Other* (2019) openly defies the nation's insistence on othering women and immigrants, offering a more fluid model of understanding gender, sexuality, identity and nationality. Through representations of the overlap between various characters' lives, and of their stories' connectedness, the novel cuts across divisions caused by gender, racial, and ethnic boundaries. Levy's *Small Island* (2004) is another instance of the post-imperial novel's narrative space becoming the locus of resistance to gender inequalities, discrimination against immigrants, and racial discourses, demonstrating Britain's simultaneous continuity and discontinuity between the 'new' collective *we* within the nation and its imperial past. In post-War literature, Britain's once-familiar aesthetic form has changed into a violent political scene, a transformation which unsettles the reader. As a geographical and conceptual meeting point for diasporic, displaced people, with their differing histories and experiences of suffering, Britain needs to be mapped differently. As much as the nation attempts to exclude what it deems 'Other', the post-imperial British novel demonstrates how histories of violence, genocide, and racism intersect, marking the simultaneously global and local dimensions of the place called 'home'. Post-War British literature, as discussed in the context of this thesis, spotlights the ongoing legacies of violence and, to use Rothberg's term, their 'missed encounters'.[767]

This study's postcolonial perspective has demonstrated how the writers and various novels considered here strive to rise beyond the limits of geographical, national, and ethnic borders. The thesis has taken us on a journey through different variants of the postcolonial unhomely and the last stage in this journey encourages us to rethink the very concept of the

[767] Rothberg, p. 159.

postcolonial itself. The postcolonial lens that captures the analysis of these texts should be aware of its own limitations and be involved in the process of self-assessment. This is not to suggest that we can now celebrate hybridity, creolization or globalization as there are no more instances of unhomely or unsettling co-existence between different cultures; nor do I intend to suggest that postcolonialism is not relevant to today's world. But what I do want to argue is that the meaning of home varies, depending on context, our political position and disposition. I did not intend to present an all-embracing definition of home. Nor did I hope to show that this thesis offered the *only* way we might perceive race, gender and sexuality with regards to 'home' and 'belonging' in the context of England. However, I have attempted to demonstrate that England's leap into another significant historical moment, namely Brexit, once again shows that the postcolonial moment which this thesis has aimed to capture is replete with political and social segmentation, national division, xenophobia and racism. This historical and political shift forces us once again to look back and understand why and how England 'unhomes' us, becoming unrecognizable to those of us who desire to belong.

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